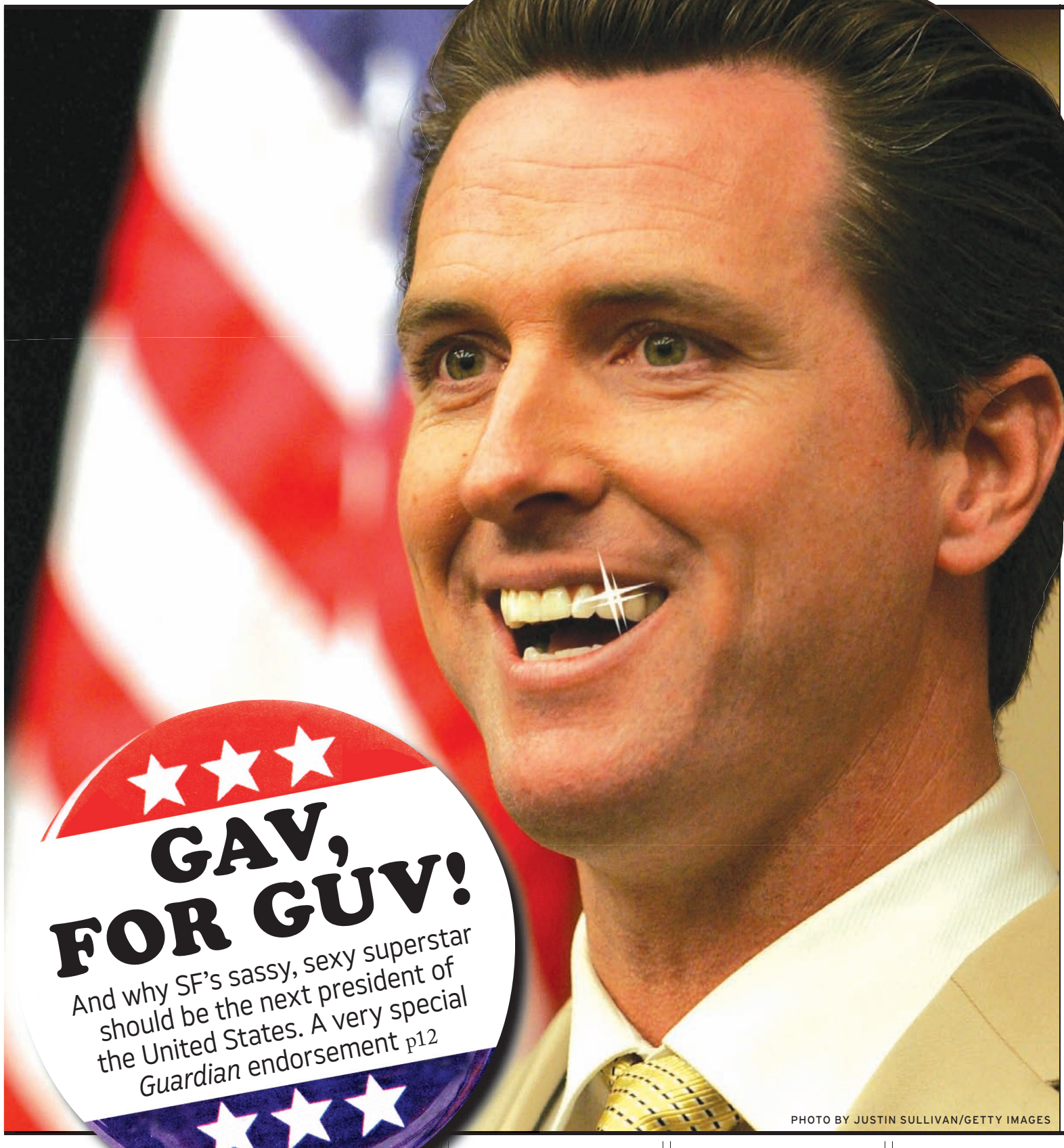
Ask Nate: a new advice column by the mayor's ever-empathetic press secretary p13

Why does everyone at City Hall have such awful hair? An investigative report p13

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN SFBG.COM APRIL 1 - 7 2009 • VOL. 43, NO. 27 • FREE



GAV, FOR GUV!

And why SF's sassy, sexy superstar should be the next president of the United States. A very special *Guardian* endorsement p12

PHOTO BY JUSTIN SULLIVAN/GETTY IMAGES

EDITOR'S NOTES

By Tim Redmond
› Tredmond@sfbg.com

It was hard in the good old days. Back when we were young and San Francisco was cheap and I was really cool with my long hair and motorcycle and stuff. You could rent an apartment for $200 a month, and even though we weren't making much money in those days, there was plenty left over for drugs.

Back then, a guy like me would never have respected a politician like Gavin Newsom. You know: Party pooper. High-society twit. He even blamed his drinking for his tawdry affairs; we always though our tawdry affairs were the best reason for our drinking. And we never went into *rehab.* How, like, Betty Ford can you be?

But now I'm older and have a family and take cholesterol medication and I've come to realize how much I like Gavin Newsom. I mean, I don't *like* him, not all Beth Spotswood or anything, but he's growing on me.

I remember when he was running for reelection, and he came down to the *Guardian* to talk to us, and I asked him why he should get another term when the city was so eminently fucked up, and he said: "Gee, why did I even bother to get up this morning?"

That's the kind of question you'd never hear Jerry Brown or John Garamendi ask. They *know* why they got up this morning; they are past the time of wonder and self-doubt.

Old farts is what they are.

So this week we endorse Gavin — Our Mayor — for governor of California. You won't read that in *SF Weekly* — they don't even *do* endorsements, pathetic little shits.

In other news, I'm happy to announce that the *Guardian* has settled its lawsuit with *SF Weekly* and Village Voice Media.

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- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
- Inspect Steering System
- Lubricate Hinges, Locks & Latches
- Inspect Exhaust System
- Check Exterior Lights
- Inspect Wiper Blades
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- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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*Price shown is for a basic four cylinder American and Import car or light truck.

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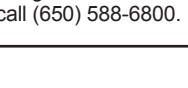
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- Road Test

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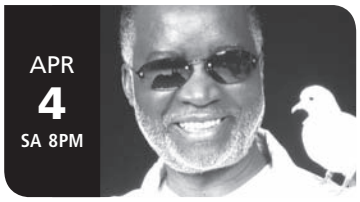


APR 3 F 8PM

BILL FRISELL'S DISFARMER PROJECT

Palace of Fine Arts Theatre

Guitarist Frisell's evocative score and Mike Disfarmer's heartland photographs combine for an epic multimedia performance.



APR 4 SA 8PM

AHMAD JAMAL

Herbst Theatre

A true American jazz master who has influenced generations of players, pianist Jamal performs material from his 2008 release, *It's Magic*.

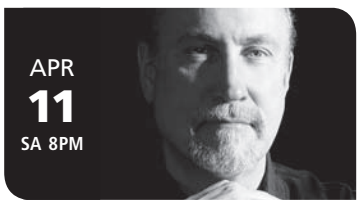


APR 5 SU 7PM

KAYHAN KALHOR W/ BROOKLYN RIDER

Palace of Fine Arts Theatre

East and West meet with Iranian *kamancheh* (spike fiddle) master Kayhan Kalhor and young string quartet Brooklyn Rider.



APR 11 SA 8PM

JOHN SCOFIELD'S PIETY STREET BAND

Palace of Fine Arts Theatre

Modern guitar hero and groove-guru Scofield delivers a blues- and gospel-drenched show with Meters bassist George Porter, Jr.



APR 16 TH 8PM

TINARIWEN

Palace of Fine Arts Theatre

Lean guitar riffs and exotic vocals from Tinariwen, a guitar-wielding group of Touareg nomads from the Sahara Desert.



APR 17 F 8PM

CHRIS POTTER UNDERGROUND

AMBROSE AKINMUSIRE GROUP

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APR 18 SA 3PM & 8PM

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Trombonist Adam Theis debuts his 50-piece hip-hop symphony.



MAY 2 SA 8PM

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Sunday, April 26, 7PM

MINGUS DYNASTY + JOHN HANDY
Sunday, May 3, 7PM

KARRIN ALLYSON
Saturday, May 9, 2PM

MICHAEL FEINSTEIN: THE SINATRA PROJECT WITH A 17-PIECE SWINGIN' BIG BAND
Sunday, May 10, 7PM

BRAD MEHLDAU
Duo w/ Matt Chamberlain: Friday, May 15, 8PM
Solo: Saturday, May 16, 8PM (Members only)

RICHARD BONA AND LIONEL LOUEKE
Sunday, May 17, 7PM

KENNY BARRON TRIO
Friday, May 22, 8PM

KENNY BURRELL QUARTET RUSSELL MALONE QUARTET
Saturday, May 23, 8PM

BATTLE OF THE BANDS: GLENN MILLER ORCHESTRA TOMMY DORSEY ORCHESTRA
Sunday, May 24, 7PM

ROY HARGROVE JAMES CARTER
Friday, May 29, 8PM

MARIA VOLONTÉ TANGO JAZZ ENSEMBLE
Sunday, May 31, 2PM

KIM NALLEY THE SONGS OF NINA SIMONE
Saturday, June 6, 8PM

SFJAZZ HIGH SCHOOL ALL-STARS + ERIC HARLAND
Sunday, June 7, 8PM

MICHAEL WOLFF TRIO
Saturday, June 13, 2PM

HIROMI'S SONICBLOOM + DAVID FIUCZYNSKI
Friday, June 19, 8PM

LINDA TILLERY AND THE CULTURAL HERITAGE CHOIR
Saturday, June 20, 3PM

ALLEN TOUSSAINT QUARTET
Saturday, June 20, 8PM

GORAN BREGOVIC AND THE WEDDING & FUNERAL ORCHESTRA
Sunday, June 21, 7PM

DATE CHANGE

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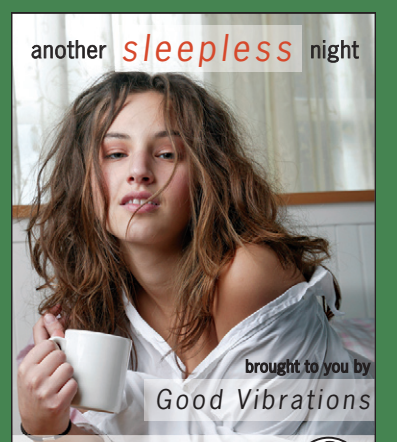
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4.1.09

The JROTC horror show

By Kim-Shree Maufas

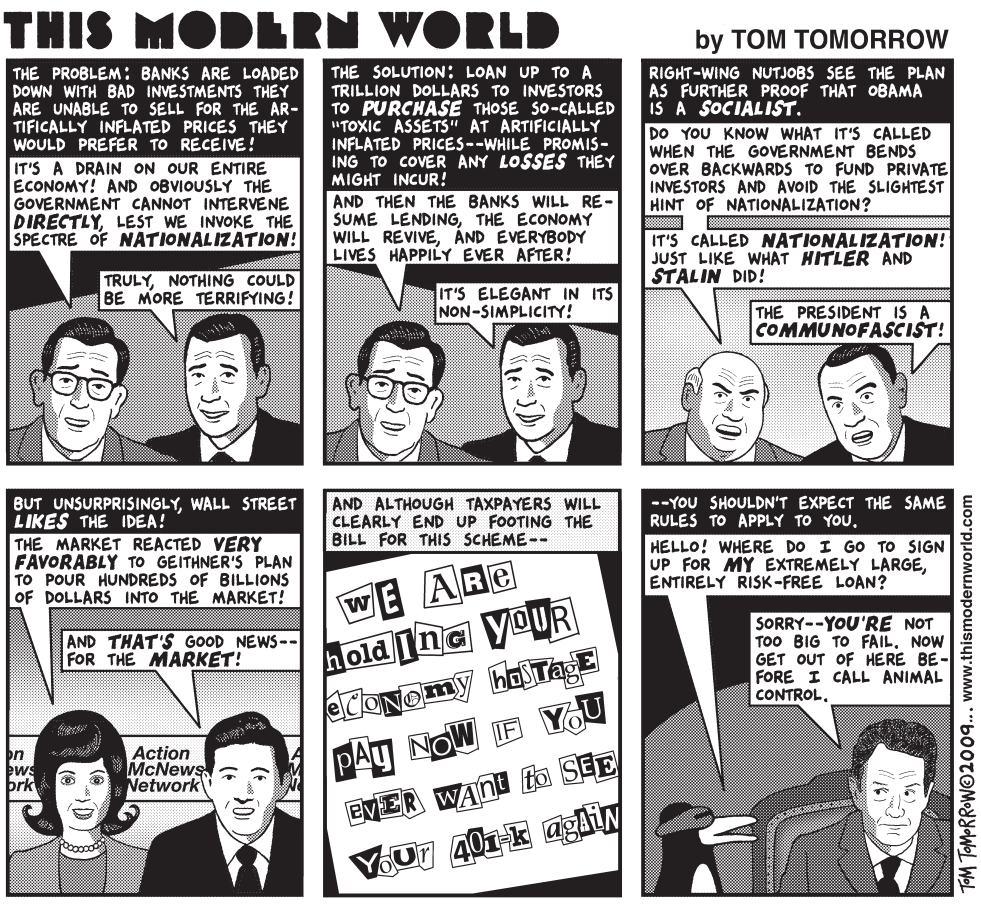
OPINION I wish that the adults who want to keep the JROTC program in San Francisco public schools would stop throwing the JROTC students under the bus and blaming the bus driver.

In particular, I'm referring to the March 24 Board of Education meeting, where a resolution about JROTC by commissioners Jill Wynns and Rachel Norton was presented as a first-reading agenda item, which, under our rules, denotes that it should be referred to committee for further discussion. There usually isn't any public commentary on first-reading items because that can occur at the committee meeting, then at the full board meeting when the item is returned for its second reading.

This is the first time that any discussion of JROTC has been on the agenda this year. But adults and kids in support of the program have been turning out to board meetings regularly. And while I've been president, the board has offered deference to the JROTC students, moving public comment earlier in the meeting nearly every time the students have shown up.

Before the March 24 meeting, supporters and opponents of the program were warned that it was only a first reading, that public comment would not be taken out of order, and that each side would have five minutes to make its case. Every elected official who planned on attending was informed of those rules. The ridiculousness that ensued as the board's business and meeting carried on late into the evening came from, and was promoted by, selfish adults interested only in media attention and not concerned about whether this program can be sustained, in its current format, in San Francisco's public schools.

CONTINUES ON PAGE 6 ››



The BART Board is clueless

EDITORIAL The senseless and horrifying murder of four Oakland police officers March 21 has cast a pall over law enforcement agencies all over the Bay Area. It's renewed calls for a federal ban on assault weapons, which is long overdue. (It's also reminded us why a daily newspaper can be so valuable — *Chronicle* coverage of the incident, with numerous reporters quickly responding, is the kind of journalism that won't happen if the city's only major daily dies.)

Unfortunately, it's also taken the focus away from other police issues, and while we mourn the four deaths of veteran officers who were killed trying to do their jobs, we can't stop trying to solve the problems of cops who lack training, supervision, and oversight.

In that context, there is no other way to say this: the BART Board of Directors is as clueless as any governmental organization we've seen since the administration of George W. Bush declared victory in Iraq.

In the past 17 years, BART police officers have improperly shot and killed three people. There have been hundreds of complaints of unnecessary use of force. Most recently, a BART cop shot a young man point blank, and video recordings of the incident have created widespread anger and unrest.

Yet there is still nothing resembling a civilian oversight agency for that 200-member force — and the BART Board members are once again asking the public to trust them to take care of the situation.

Assembly Member Tom Ammiano and state Sen. Leland Yee are sponsoring state legislation that would force the BART Board to establish a San Francisco-style office of citizen complaints to handle all civilian complaints about BART police officer conduct. There are ways Assembly Bill 312 can be improved, and Ammiano, who is guiding the measure through its first legislative hearings, is open to productive suggestions. But when the BART Board sent a delegation to meet with Ammiano, the transit directors had only one basic message: they said AB 312 was "too prescriptive" — that is, it sought to set clear, strong rules for what BART has to do. BART would rather that the Legislature make some broad suggestions but let the folks who run the district shape the final outcome.

That's simply unacceptable. BART has had plenty of time to address this problem, and plenty of notice that something is terribly wrong. In 1992 a BART cop shot and killed 20-year-old Jerold Hall near the Hayward Station, firing a shotgun into the back of Hall's head as the unarmed young man was walking away. The shooting violated BART's own police procedures and the rules that govern the use of deadly force at nearly every modern law enforcement agency in America — but the officer received no disciplinary action, not even a reprimand. In 2001 another BART cop shot and

CONTINUES ON PAGE 6 ››

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LETTERS

AETA AND FREE SPEECH

There's a very good reason the ACLU never objected to the Animal Enterprise Terrorism Act (AETA) when it came up in Congress ("When protesters become 'terrorists'," 3/25/09) Whatever the animal-rights lunatic fringe now says about the law, it explicitly and forcefully protects the First Amendment rights of protesters.

Here's what the law says: "Nothing in this section shall be construed to prohibit any expressive conduct (including peaceful picketing or other peaceful demonstration) protected from legal prohibition by the First Amendment to the Constitution; [or] to create new remedies for interference with activities protected by the free speech or free exercise clauses of the First Amendment to the Constitution, regardless of the point of view expressed."

Anyone complaining that the AETA is an end-run around free speech rights ether hasn't read it, or doesn't understand it.

David Martosko
Director of Research, Center for Consumer Freedom
Washington, D.C.

GENDER RATING IS ALWAYS WRONG

I completely agree with state Sen. Mark Leno that we need to end the practice of gender rating for health insurance ("Pricing women out of health care," 3/25/09). But it would be great if he extended his bill to auto insurance and life insurance as well.

In all three cases, insurance companies charge one gender more because that gender tends to incur more costs. It's a business decision, but that still doesn't make it right, because they're discriminating based on a factor that none of us can control.

CONTINUES ON PAGE 6 ››

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Image: Yves Saint Laurent, Marina Schiano in *Evening Gown*, Fall-Winter 1970. © The Estate of Jeanloup Sieff.

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The yelling and grandstanding by the adults for nearly three of the students' allotted five minutes was an embarrassment to everyone. And those adults who stepped in front of the children — uninvited — then had the nerve to blame the Board of Education for not bending to their will.

The issues with this program are real — the teacher credentialing, the cost of the program to the district, the accessibility for all students desiring to become potential first responders for their neighborhoods and school sites in case of a municipal emergency, and, of course, the military aspect. The Board of Education, I believe, has to look beyond the glitz of a program that have been with us for eons and beyond the TV sound bites that grossly distort the facts. I've been moved to the middle on this issue because of the inflammatory behavior from people associated with both ends — the extreme ends.

I am hopeful that many of you will join me in looking carefully at the alternatives at hand, alternatives that would allow all students to participate. Come to the committee meetings, be informed, ask your questions, and be open to hearing something new.

But put aside the angry accusations and condemnations toward those who want to do the right thing for our children just because they don't jump when you say they should. **SFBG**

Kim-Shree Maufas is president of the San Francisco Board of Education.

BART

CONT»

killed a mentally ill man who was lying naked on the ground. Again, BART declared the shooting perfectly okay. With that kind of lack of oversight, it's not surprising that Oscar Grant was shot and killed early New Year's Day — the BART police have never been held accountable for improper killings.

And the BART Board has never done a damn thing about it.

Now there is a special board committee that's supposed to study police oversight. It has never held a single public meeting. Board member Tom Radulovich, who represents San Francisco and sits on the committee, told us there will be public meetings soon. But so far, all that the four-member panel has done is hold private discussions with local interest groups, with no public notice. We would argue that those meetings were a clear violation of the spirit, if not the letter, of the Brown Act, which mandates that government agencies hold open meetings. But more than that, the closed meetings suggest that the BART Board has no understanding of the public anger and impatience with its 17-year record of failing to keep its police force in line.

Ammiano and Yee should refuse to compromise the basic premise of their bill. The state of California, which gave BART the right to create a police force, must now mandate exactly how that force will be managed. The BART Board had its chance and failed. We simply can't trust that ineffective agency to get it right this time. **SFBG**

LETTERS

CONT»

The difference, of course, is that in the cases of auto and life insurance, it is men who get charged more. I find it sad that no one seems to care or even notice when men are the ones discriminated against. It would be a truly progressive and visionary act if Leno amended Senate Bill 54 to include a ban on gender rating for all types of insurance, not just those that discriminate against women. Gender discrimination is wrong, no matter which gender is on the receiving end.

Greg Kamin
San Francisco

NOT A NEWSOM FAN

I'd give my left nut just to see Gavin Newsom come in dead last in the California Democratic primary. By the way, it's nice to see that Newsom is getting some negative press FINALLY (though not from the *Chron*, of course). The *Los Angeles Times* has been digging up everything from his affairs and drinking problems to his general incompetence and hair gel faux pas. The *L.A. Times* even quoted Aaron Peskin bad-mouthing Newsom for the oil spill fiasco. I think that "dereliction of duty" was the term Peskin used. Well played, Aaron, well played.

mbstewart
from sfbg.com

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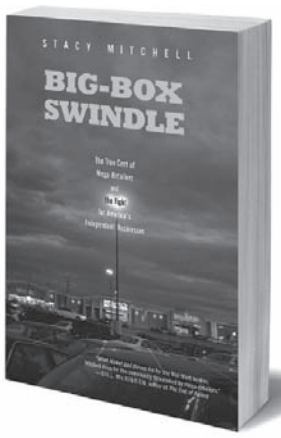
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Out with the old

Little House demolition stirs fresh controversy between developers and preservationists

By Rebecca Bowe
› rebeccab@sfbg.com

It may seem odd that the loss of a two-story vacant building would ruffle so many feathers, spur multiple phone calls to the police, and inspire a push from Board of Supervisors president David Chiu to make changes to San Francisco's building code. But the March 16 demolition of the Little House, a 148-year-old Russian Hill cottage on Lombard Street, struck a nerve and raised a slew of questions — many of which continue to go unanswered.

Controversy may have started swirling because a property that has stood since Abraham Lincoln's presidency was razed with scarcely a week's notice on a swiftly issued emergency-demolition permit. It might also have been because the co-owners of the property, Michael Cassidy and James Nunemacher, represent the high-profile Residential Builders Association and the real estate firm Vanguard Properties, respectively — both politically well-connected entities that have been behind projects in the past that drew criticism from various citizens groups.

The Little House, which previously stood at 1268 Lombard St., was by some accounts one of the 10 oldest homes in San Francisco. Under the California Environmental Quality Act, a building of that age would normally require an environmental impact report before the Planning Department can issue a demolition permit. According to Department of Building Inspections spokesman William Strawn, the emergency demolition permit was issued after a structural engineer who had inspected the property on behalf of the owners sent a letter expressing concern that it was in danger of collapse. DBI staffers, including department manager Ed Sweeney, inspected it, and Strawn said the permit process started once they concluded that it presented a safety hazard.

Word that the cottage would be razed sparked an outcry from a group of concerned neighbors and historic preservationists, including architect F. Joseph Butler, who says he discovered it 15 years ago when he learned that it was one of the few structures on Russian Hill to escape the 1906 earthquake and ensuing fires. Butler says he doubts the building was in danger of collapse, and says he tried in vain to convince DBI to allow him to bring in a third party who could offer a second opinion. When asked about that possibility, Strawn said, "The building department would not rely on a third-party source."

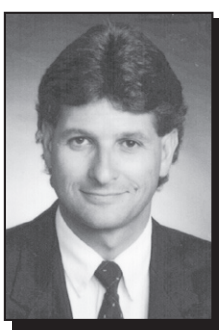


Before and after: Little House was one of the city's oldest structures until it was recently demolished using "emergency" permits.
"BEFORE" PHOTO BY MEGAN ALLISON WADE; "AFTER" PHOTO BY CHARLES RUSSO

The building was torn down March 16, with tensions simmering in the days leading up to it. When a demolition crew showed up March 9 ready to go to work, several days before the emergency permit had actually been issued, a neighbor who was trying to save the cottage phoned the police to halt the demolition. Police reports show that a few days later when the crew arrived on the property and were greeted by a small group of protesters, the cops were called twice more — by both sides. Joe Cassidy, Michael Cassidy's brother and a prominent member of the Residential Builders Association, is the president of the demolition company.

Protesters charged that the building was neglected on purpose to hasten its demise, so the owners could skirt the regulatory EIR process. "It appears the property owner has exceeded the scope of their permit to replace dry rot by structurally damaging the building and claiming it is in imminent danger of falling down," Cynthia Servetnick, an architect with the SF Preservation Consortium, wrote in an e-mail to the City Attorney's Office not long before the demolition. Building Commissioner Debra Walker, who also inspected it, noted that "the windows were out, and the doors were out in the back.

CONTINUES ON PAGE 11 »


Claude Sidi, DMD

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4/1-2 Independent

RATATAT
4/1 Fillmore

THE TREWS
TRIPLE COBRA
4/1 Bottom of the Hill

GREG ASHLEY
4/2 Rickshaw Stop

SAVIOURS
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4/3 Elbo Room

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4/4 Warfield

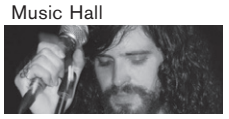
MIRAH
4/7 Bimbo's

VETIVER
4/8 Great American Music Hall

FRIENDLY FIRES
4/11 Slim's

ARI HEST
4/12 Cafe du Nord

DARK STAR ORCHESTRA
4/13-15 Great American Music Hall



DEVENDRA BANHART
4/14 Independent



FLEET FOXES
4/14-15 Fillmore

FRANZ FERDINAND
4/15 Fox Theater

GLASVEGAS
MARK SULTAN
4/16 Great American Music Hall

BAND OF HORSES
4/17 Fox Theater

PAUL WELLER
4/17 Warfield

THE FRAIL
4/17 Bottom of the Hill

THE BLACK KEYS
4/18 Fox Theater

AC/DSHE
4/18 Red Devil Lounge

BLACK KIDS
MATES OF STATE
4/20-21 Independent

BLOC PARTY
4/20 Fox Theater

FLEET FOXES
BLITZEN TRAPPER
4/21 Fox Theater

THROBBING GRISTLE
4/23 Grand Ballroom

JOHN PRINE
4/25 Warfield



COLD WAR KIDS
THE CRYSTAL ANTLERS
4/28 Fillmore

THE FAINT
LADYRTRON
4/29-30 Fillmore

THAO WITH THE GET DOWN STAY DOWN
4/30 Independent

DAMIEN JURADO
5/5 Bottom of the Hill

THE SHINS
5/9 Fox Theater

CLOUD CULT
5/12 Independent

CORNELIUS
DEERHOOF
5/12 Fillmore

MOGWAI
5/17 Grand Ballroom

THE KILLS
5/19 Fillmore

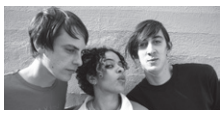
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DREDG
5/20 Bimbo's

TV ON THE RADIO
5/22 Fox Theater

ST VINCENT
5/27 Bimbo's

SUN KIL MOON
5/29 Great American Music Hall



THE THERMALS
5/31-31 Bottom of the Hill

GRIZZLY BEAR
6/21 Fillmore



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ALERTS

By Andrew W. Shaw and Joe Sciarrillo

› alerts@sfbg.com

WEDNESDAY, APRIL 1

Crash course
Chris Martenson's film *Crash Course* highlights the links between a thriving monetary system and a stable energy system, critiquing government policies that led to the current economic, environmental, and social upheavals in the process. This film and discussion series are a follow-up to Martenson's previous seminars on "The End of Money."
6 p.m. potluck, 7:30 p.m. film
free but donations appreciated
Humanist Hall
390 27th St., Oakl.
www.HumanistHall.org

Forest for the trees
Tom Turner, editor-at-large for the nonprofit Earthjustice, reads from his new book, *Roadless Rules: The Struggle for the Last Wild Forests* (Island Press, 2009). His book exposes the struggle to conserve some of the nation's last remaining wild forests, and chronicles Turners' frustrations watching the decay of nature preservation in American politics.
7:00 p.m., free
Green Arcade
1680 Market, SF
www.thegreenarcade.com

THURSDAY, APRIL 2

Fuck the Army
The Act Now to Stop War and End Racism (ANSWER) Coalition sponsors a screening of *FTA* (which either stands for Fuck the Army or Free the Army), a controversial 1970 film exploring military attitudes toward and U.S. involvement in Vietnam. The film was produced by and stars Jane Fonda and Donald Sutherland, who took it to towns throughout the West Coast and Pacific in a kind of anti-USO tour in 1971 and 1972. ANSWER's Bill Hackwell leads a discussion of the film and the issues it raises.



7:30 p.m., $6 donation (no one turned away for lack of funds)
ATA Theater
992 Valencia, SF
www.actionsf.org

FRIDAY, APRIL 3

Health consequences of the Iraq war
Dr. F.A. Al-Alusi, head of internal medicine at Baghdad University, and Dr. Eric Stover, director of the Human Rights Center, discuss the impact of U.S. military actions on Iraqi civilians as part of the UCSF Iraq Action Group's ongoing Health Effects of War Grand Rounds series.
4–8 p.m, free
UCSF Medical Center, Cole Hall
513 Parnassus, SF
www.iraqactiongroup.org

SATURDAY, APRIL 4

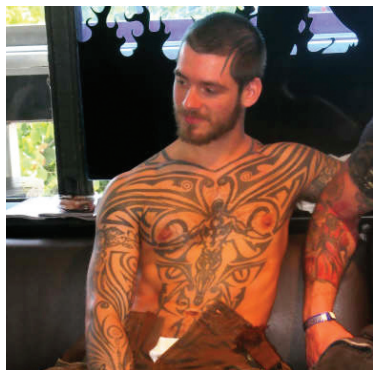
Bicycle Coalition Picnic
The San Francisco Bicycle Coalition welcomes the return of Healthy Saturdays, a six-month closure of Golden Gate Park streets to cars, with a potluck picnic. Come meet fellow bicyclists and other park-goers. Bring a blanket, food, and drinks to share, and any children who want to take part in the Freedom from Training Wheels course offered by SFBC volunteers.
noon–2 p.m., free
Golden Gate Park
14th Ave. E Picnic Area (west of the Rose Garden)
www.sfbike.org/ggp

Support BART protesters
The January protests following the BART police killing of Oscar Grant led to hundreds of arrests. Join this fundraiser for those facing trial and fighting charges — partying and activism don't have to be mutually exclusive.
10p.m.–2 a.m., $5
Thee Parkside
1600 17th St., SF
Oakland100@gmail.com **SFBG**

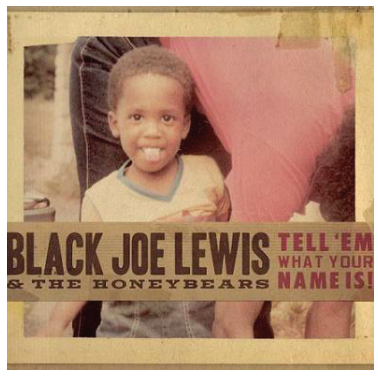
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COMPLETE EVENTS, ALERTS, AND MUSIC LISTINGS, SFBG TV, HOTLIST, COMMENTS, AND SO MUCH MORE!



SEX SF
Pics from the GayVNs, hot upcoming events, director Ang Lee opens up about his sex scenes, Craigslist 420



NOISE
Bonnie "Prince" Billy, Black Joe Lewis, Kutiman cuts up YouTube, more Sonic Reducer and Super Ego concert and nightlife events



PIXEL VISION
Exclusive interview with author and actor Amber Benson, Street Threads Look of the Day, more fashion, food, and art.

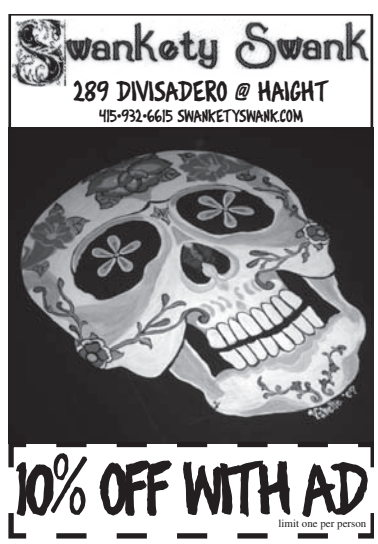


POLITICS
Newsom blocks us from Twitter, the BART police committee mess, SF pot club raid casts long shadow, T. Boone Pickens in SF









Demolition CONT»

It looked to me like people had just left it open."

Megan Allison Wade, who blogged about the demolition of the Lombard Street house, wrote in an e-mail to zoning administrator Larry Badiner that she perceived "a very clear case of willful neglect in an attempt to degrade the property into demolish-able condition."

Badiner responded: "This emergency demolition permit supersedes historic preservation and housing preservation procedures. ... Without commenting on whether this is willful neglect, public safety would trump any concerns regarding how the building became unsafe."

An article published by the *San Francisco Chronicle* noted that Nunemacher denied that he and Cassidy had neglected the property. When we called Nunemacher to ask him directly, the conversation didn't go so well. He said he was busy, and told us to read the other news reports. When asked if this meant he didn't want to comment, he said, "You are putting words into my mouth. I don't like what you are doing." Then he threatened to call the police.

Whether or not the property was in fact neglected on purpose is a question that may never be answered conclusively. City Attorney's Office spokesperson Matt Dorsey told us he was not at liberty to say whether an investigation is underway, but it's clear that any investigation would have to go forward without a crucial element — the house.

Attorney Arthur Levy made a last-ditch effort to try to save the Little House just before it came down, sending a letter transcribed on his office's letterhead to a list of city department heads. "What makes San Francisco different is our built environment," Levy says. "It seems to me that when a property owner willfully neglects a building, and that results in demolition ... there ought to be some consequences."

For some of those engaged in the fight over the cottage, the incident brings to mind past controversies involving the same players and others close to them. When an historic Victorian shipwrights' cottage at 900 Innes Ave. — which the city designated as a historic landmark last year — was under the ownership of developer Joe Cassidy, he had plans to demolish it and build condos, retail space, and a kayak center. In that 2005 battle between the RBA developer and preservationists, the preservationists won.

Another project that involved both Joe Cassidy and Nunemacher was a residential development at Fourth and Freelon streets. At the time that project was being permitted, one of the top-selling agents at Vanguard Properties, Jean-Paul Samaha, worked as a liaison between the Board of Supervisors and the Planning Department. In 2005, architect Kepa Ashkenasy lodged an Ethics Commission complaint against Samaha alleging he had failed to disclose a $100,000 loan from Nunemacher, who had been his romantic partner at the time, even when he was in a position of testifying before the Planning Commission in his professional capacity about the Fourth and Freelon development, Ethics records show.

The complaint was dismissed after Samaha lodged a counter-complaint against Ashkenasy with the Human Rights Commission, noting that loans from spouses and domestic partners are exempt from financial disclosure rules, and charging that her allegation was motivated by a kind of homophobia, a HRC document shows. Ashkenasy told the *Guardian* that she only sought to illuminate a conflict of interest — and added that she is a lesbian.

Servetnick said the case of the Little House highlights a broader issue of vacant historic properties throughout the city that are allowed to go to waste because it's more profitable to knock them down and build new. Draft legislation introduced by Board President David Chiu seeks to address this concern by requiring owners of vacant properties to register their empty buildings with the city so that inspectors can play a more proactive role in detecting problems before it's too late.

At a March 26 Planning Commission meeting, Charles Marsteller, former head of government watchdog group Common Cause, told commissioners he had attended the demolition of the Lombard Street cottage. When it came down, he says, he realized how unique it was and earnestly told planning commissioners that he thinks the Little House should be reconstructed, and the lot turned into a park.

As for the demolition, "It was just a put-on by some insiders in City Hall working the network that they normally work," Marsteller says. "And it shouldn't have happened." SFBG





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PHOTO BY JUSTIN SULLIVAN/GETTY IMAGES

For governor: Gavin Newsom

And why SF's sexy, sassy superstar should have his sights on the Oval Office

California's a tough place. It's a state of clashing values — of coastal liberals who want good public services, environmental protection, and gay marriage and central valley conservatives who want nothing of the sort. It's run by a fractious, divisive legislature that desperately needs a firm hand. It's a state so big and complex that it has defied the abilities of generations of talented politicians, from Jerry Brown and George Deukmejian to Gray Davis and Arnold Schwarzenegger.

And yet, we refuse to give up on the Golden State. It's been the *Guardian*'s home since 1966, the place where we launched what would be the first alternative paper on the West Coast. It's a place with endless possibilities, from sunshine to public power to tax reform, and we can't risk its future on another worthless, wimpy chief executive.

That's why we're taking the unusual step of announcing an early endorsement for governor. We're backing the only candidate strong enough, smart enough, sober enough, and secure enough in his own self worth and image to take on the Sisyphean task of running California. Today, we're endorsing Gavin Newsom.

The mayor of San Francisco may look like a lightweight fop, but that's unfair — we know him better. This is a young man who grew up cleaning toilets then went on to found his own successful business, using nothing but the wealth and connections of a billionaire family friend to help him. A man who has never spent a day in his life without comfortable surroundings yet developed a remarkable empathy for the less fortunate, and capitalized on their misery to promote his career. A man who travels the world in the company of movies stars and brilliant entrepreneurs, fearlessly promoting his home town while the rest of the whiney little twerps at City Hall just sit in committee meetings and bitch.

Losers.

Newsom's platform is perfect for this state, at this time. He supports marriage; after all, he's done it twice himself. He's even gotten involved in the marriages of close friends and advisors! And he thinks the rest of us, no matter what our sexual proclivities, should have the right to be miserable too.

Newsom talks not just of change, but of "gigantic order-of-magnitude change." He thinks we should all come together to solve the state's problems instead of pointing fingers of blame — and isn't that just the sweetest?

In fact, Newsom believes in almost everything. He's a centrist, pro-business conservative in Southern California. In the Castro District, he's so gay you almost want to forgive the hair. In Sacramento, he's centered and focused on the problems we face. He's so politically flexible he hasn't taken any real positions on anything — which means when he wins, he'll be able to govern exactly the way he wants.

There are other candidates in this race, and still more may jump in before it's over. But today, we can pretty much rule out anyone else.

Jerry Brown, the attorney general, former governor, and former mayor of Oakland has plenty of experience and isn't afraid to take on the special interests. He's so tough he once hung up on Bill Clinton! He meditates, he likes art, he has a special friend who was once in the French Foreign Legion, and he used to do Linda Ronstadt. Back when she was really, really hot. But his ideas are all old, and he's pretty old, and we're just not feeling it this time.

Then there's John Garamendi, who used to think that juvenile delinquents should be put in boot camps, like the Marines. Now he thinks we should raise taxes to pay for education. He the only one in the race who looks remotely like a governor, but his head and hands are so freakishly enormous that he might not even be human, and this is no time to vote for an alien.

And, of course, Antonio Villaraigosa. His city is bigger than Gavin's, but that's not what counts. He's supposed to be all Latin and hot-blooded and shit, but he only slept with a reporter. Gavin porked his own campaign manager's wife!

We rest our case.

The Economist, which is published somewhere in Europe and thus knows all about California, ran a profile of Newsom last week titled "Young man in a hurry."

"Not content with running a city loathed by conservatives," the report said, "Mr. Newsom now wishes to take charge of an entire state."

Roll that around your tongue: "Newsom." "Take charge." Kinda makes us tingle.

The magazine concludes: "And after California, who knows?" Who, indeed — and that's the best part of this wonderful campaign. If Newsom wins this race, he could join the likes of such giants as Ronald Reagan and Richard Nixon, Californians who went on to the White House. And why not? He's young, handsome, and sometimes thinks he's Robert Kennedy, who is blissfully dead and can't present any real challenge to that delusion.

In fact, Barack Obama will be ready to leave office just about the time Newsom will be getting bored of running California. It's almost as if, somehow, it was Meant to Be This Way.

Allow us, for a moment, to dream: President Newsom. A new Camelot, led by a sexy, sassy, superstar, matched with the only first lady who ever showed her tits in a Hollywood movie. It just about takes our breath away.

The Bush administration has rightfully been discredited and is now held in ill repute, but we shouldn't forget how effectively Karl Rove and the Republicans influenced public opinion and achieved electoral success. Team Newsom was paying close attention — and our mayor's brain trust shrewdly adopted key Rovian tactics in trying to sell their candidate to the people of San Francisco and California.

In this era of declining journalistic resources, they write their own reality and deliver it directly to voters with the latest high-tech tools like Facebook and Twitter, unfiltered by reporters and unhindered by actual facts, history, or context. It's a brilliant strategy that turns Newsom's biggest weaknesses into his greatest strengths. So the mayor who stood with Pacific Gas and Electric Co. to oppose higher clean energy standards becomes the greenest politician on the planet. Hey — he says it. He tweets it. It has to be true!

Check it out: The guy single-handedly blocking compromise on the biggest budget deficit in city history becomes the governor who will save the state from financial ruin. Presto! And the leader who sat on the sidelines while Sup. Tom Ammiano fought through business community opposition to create Healthy San Francisco becomes the greatest champion of universal healthcare, simply by saying so in millions of press releases and in interviews with every out-of-town journalist who will listen to him. And they do, they do!

California can't wait for an ordinary candidate with actual policy positions and a proven record of accomplishment — not now. Not on April 1, 2009. Today, we proudly endorse our main man at City Hall, Gavin Newsom for governor. SFBG

EDITOR'S NOTES

CONT››

You remember that silly thing — we sued because the *Weekly* was supposedly selling ads below cost and trying to put us out of business? Well, after much discussion, we've come to the conclusion that newspapers are all pretty much doomed anyway, and we might as well stop fighting and try to protect our collective jobs and collective asses as long as we can.

You may have read that Rep. Nancy Pelosi, after meeting with *Guardian* Publisher Bruce Brugmann, agreed to ask the Justice Department to stop worrying about antitrust laws when it comes to newspaper mergers. With that assurance, the *Weekly* and the *Guardian* have decided to form a joint operating agreement. Both papers will continue to publish, but the VVM chain will control all finances and set all editorial policy. Under the terms of the agreement, the *Guardian* will drop its legal action and "shut the fuck up" about PG&E, sunshine, media concentration, rent control, and over-development.

As usual, Brugmann was not available for comment and declined to make any statement to the press. But I can safely say that he and his wife, Jean Dibble, are prepared to retire to the Caribbean home they bought with the big bags of money VVM paid to end the hostilities. Bruce will continue to write his blog, but he'll talk about snorkeling a lot more.

The new *Guardian* publisher will be Andy Van de Voorde, currently VVM's hit man in Denver who did such a bang-up job covering our trial. He has graciously allowed me to continue writing this column, as long as I promise, starting today, April 1, never to imply that he has ever had carnal relations with a goat.

Sure thing, Andy! Welcome aboard! SFBG



Ask Nate

The *Guardian* introduces a new weekly advice column from Nathan Ballard, press secretary to Mayor Gavin Newsom. We hope you enjoy his insights as much as we always have.

Dear Nate:
Times are tough in San Francisco for a lot of people, but my life seems to be bottoming out these days. My good city job just got eliminated, the after school program my kids love was cut, my elderly grandmother just lost her home health nurse, and the police still have no idea who murdered my husband last year. He was even shot right in front of one of those crime cameras. What should I do?
Desperate for Help

Dear Dessie:
I reject the premise of your question. Things are going great in San Francisco, particularly under this mayor's strong leadership. But we feel your pain, which seems to stem from the Board of Supervisors refusing to give the Police Department more money or the authority to constantly monitor those cameras. Sup. Aaron Peskin is the reason your husband's killer hasn't been caught. He may actually be the murderer.
Nate

Dear Nate:
I was thinking about going into politics. Do you have any advice for someone considering running for office?
Budding Candidate

Dear Bud:
As my boss has repeatedly said, being mayor is the toughest and most thankless job in the world. He's constantly dealing with uppity supervisors and complaining constituents, at least when he's in town. And if you're one of those spineless, whiny so-called progressives, my advice is to just do something else. Get a real job, something in the private sector. But if you share Mayor Newsom's belief in building a better San Francisco with more public-private partnerships — and you've got a lot of rich friends — I say go for it. But make sure you hire the best advisers by calling Storefront Political Media and Earned Media. We — , er, uh, I mean *they* really know what they're doing.
Nate

Dear Nate:
I'm new to San Francisco and trying to understand the political dynamics here. Is the central struggle really between progressives and moderates? Those are the two labels I hear the most, but it doesn't make much sense to me. What about liberal vs. conservative?
Political Science Student

Dear Poli-Sci:
I reject the label progressive, and so does the *San Francisco Chronicle* now that we convinced them to. So actually the central struggle in this town is between the radical and unrealistic ultra-liberals and moderates like Gavin Newsom. The mayor can be a fiscal conservative when he needs to be, and he's liberal on social issues, which makes him a moderate and therefore the voice of reason. He could even be a progressive on some issues, if there were such a thing as a progressive, which there's not. But he's never ultra-anything, because that would make him crazy, which he also isn't. Is that clear?
Nate

Dear Nate:
I'm a teenager who's having a moral dilemma. Our mom has been working really hard lately, so my younger brother decided to clean the whole house one day to make her feel better. I thought he was lame and just watched TV. But when mom came home from work and my brother wasn't there, she was so happy about the house that she gave me $20 because she thought I did it. My brother doesn't know about the money and doesn't seem to expect anything for his efforts. Should I tell them the truth?
Lazy Teen

Dear L.T.:
What do you mean by "the truth"? I've always believed that truth is a relative thing. Did you try to sabotage your brother's plan? Of course not. You probably even moved out of the way while he vacuumed, and I'm sure the noise made it difficult for you to enjoy your television show, right? The reality is that you were probably more of a participant in this cleanup effort than you think. And if your brother is such a do-gooder that he'd clean the whole house without expectation of reward, then what does he need with money or praise? But judging by the fact that you asked this question, I'm sure that you can use this boost and you should just smile and take it.
Nate

Dear Nate:
How can you represent such a scoundrel, someone who fucked his campaign manager's wife, takes credit for other people's ideas, spends more time on his political ambitions than running the city, and seems to have utter contempt for democracy and public process? How do you sleep at night?
Pissed Off Progressive

Dear POP,
First of all, I reject the premise of your question. Gavin Newsom is a man of integrity and generosity who works tirelessly for this city and has no ambitions other than making San Francisco a better place. Second, I usually take an Ambien with a double shot of Jameson's.
Nate

Dear Nate:
Is it wrong to lie?
Lying Lily

Dear Lily:
No, but it is wrong to get caught lying, so be careful.
Nate

Dear Nate
Advocates for the homeless in San Francisco seem to be reasonable, fair-mi ...

Dear XX:
Stop! I reject the premise of your question. Next.
Nate

Dear Nate:
I'm so confused. My boss and I were sleeping with the same woman, and she was married to someone else in the office, and eventually my boss got caught (although he managed to keep his job). Through it all, though, I never said a word. Now I'm finding myself attracted to my ex-boss's wife, and I think she's hot for me too. Can I act on this? Doesn't my boss owe me?
Perplexed in SF

Dear Perp:
Go ahead — I wouldn't worry about it. That sort of thing happens all the time where I work. Just get a good PR guy, pretend to go into rehab, and it will all blow over. SFBG

AMERICA'S NEXT TOP SUPERVISOR

Eleven began the competition, but after last week's spectacular fiasco involving Ross Mirkarimi and a ring-tailed lemur, only five finalists are left to face our panel of sublebrity judges, who reviewed their looks, poise, style, and grace during a session of drunken Googling (Droogling). Which one will receive a $100 modeling contract with *Board Babes* and a seven-slide spread on HuffPo? Who's gonna be on top?

THE JUDGES



Nicole Markoff
of local label Nicacelly (www.nicacelly.com), fashion goddess



Anna Conda
of clubs Charlie Horse (myspace.com/charliehorsecinch) and Herr-A-Chick, merciless queen



Marke B. of SFBG, noted closet case



MICHELA ALIOTO-PIER
Nicole Oh, you round-the-way girl. Peek-a-boo lacey undergarments haven't looked this good since Jody Watley. As for your slimmed-down bamboo hoops — nice touch! We know you're feeling underground, all gold chains and sweet blue eyes. Represent!
Anna You're a beautiful woman with great eyes and hair, but would a little color — just to break up the funeral gray — kill you?
Marke She's definitely working the "sweet as apple pie," all-American look. But you know that within that pie lurks a coiled python as pink and sweaty as any hot dog, and that's what brought down the auto industry.



CHRIS DALY
Nicole C-Diddy, you're pushing up on some Sarah Palin eyewear, but I'm not hating. I'm feeling your approach and evolution, running from the "Didn't we meet at Pops a couple years ago?" 5 o'clock-smudged hipster through proud beard-papa.
Anna Wha ... hunh? Oh, I'm sorry. Just a little nap.
Marke I thought Chris was really going to blow it on the Bollywood challenge, but he barely edged out Jaslene by last-minute waxing his thighs with some packing tape and break dancing right through the herd of elephants. Who's sari now, *Jaslene*?



BEVAN DUFTY
Nicole Another daddy! The finest accessory a man can have is a little girl — sweet. The salt-and-pepper is working for me, as are the casual chambray shirts with contrast collar and plackets. Has Huf gotten up on a Politico line inspired by our fine politicians yet?
Anna The plain fact of having a child doesn't open your wardrobe to a crazy mix of all kinds of patterns — or grant forgiveness for just rushing out the door in whatever. May I suggest a strict pattern curfew at two per outfit, and please check your inner soccer mom at the Wal-Mart entrance.
Marke If I told you I accidentally saw him in his underwear once, could I be disqualified and excused? I really need a cosmo.



DAVID CHIU
Nicole David, I trust you. I trust you in those perfectly coordinated ties and slick suits on the 007 tip. Your flyness carries you from Gavin's table to public access — and right to the streets with the likes of your grandmama. Go on with your bad self.
Anna Great use of color and ideas, and you always look great. So there.
Marke A disturbance in the spirit world indicates much turmoil over your hairstyle choices. Great ships moving through the void project new public images daily onto the screen of your deepest desires. The shadow of a hawk passes. Slowly, your look comes together.



SOPHIE MAXWELL
Nicole Takes the cakes! Nuff respect to the lady who wears classic matching vintage jewelry mashed up with hand-painted silk wraps and earthy blazers. Her iconographic California style says this lassie has mad class. This is a Nicacelly lass as far as I'm concerned. I aspire ...
Anna You take risks and chances and they pay off for you — you show how a woman can be herself and shine from the word go.
Marke I am always afraid that I am the smallest goji berry in the world and that she is going to nibble me to nothingness! Then how would I ever find the eightfold path back to my ancestral home in the Ningxia Hui Autonomous Region?

Who will take home the ultimate prize? Tune in November 2010 for the results! SFBG

PHOTO OF NATE BALLARD BY LUKE THOMAS/FOGCITYJOURNAL.COM; PHOTO OF NICOLE MARKOFF BY ROBIN TWOMEY; PHOTO OF MARKE B BY DARWIN BELL

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Green-collar heat

By Sarah Phelan
› sarah@sfbg.com

GREEN CITY Local residents, workers, and businesses are anxious to learn who and what will be stimulated by the billions of dollars that President Barack Obama authorized for release when he signed the American Recovery and Reinvestment Act.

Since January 2008, unemployment in the Bay Area has risen from 4.9 percent to 8.4 percent, according to the U.S. Department of Labor Statistics, and house prices and consumer spending are down.

Despite all the anxiety, representatives from local low-income community groups hope to turn Obama's stimulus package into an opportunity to make local government accountable for creating decent green-collar jobs. And Sups. Eric Mar, John Avalos, Sophie Maxwell, and Board President David Chiu seem happy to help further the community in this environmentally friendly cause.

Mar scheduled a March 23 hearing of the board's Land Use and Economic Development Committee "to obtain community input on the creation of jobs, particularly green-collar jobs, in San Francisco as the city positions itself for federal investment dollars."

"The hearing was the first step toward building a grassroots coalition to hold government accountable," continued Mar, who worries that the Mayor's Office is not sharing enough information related to the stimulus package. "Labor and community groups, not just department heads and City Hall, should be at the table."

At the hearing, representatives from the city's Office of Economic and Workforce Development said that a substantial part of the first wave of stimulus package dollars has already been allocated, mostly to shovel-ready projects such as the Doyle Drive rebuild and massive development projects at Treasure Island and the Hunter's Point Shipyard.

OEWD representatives also indicated that more waves of formula funding are expected, for which San Francisco must compete with other cities, and that the city's Department of Technology is constructing a Web site to track all local money from Obama's $787 billion package.

OEWD deputy director Jennifer Entine Matz says community-based organizations, unions, and community colleges need to work together to ensure that people are successfully brought through any work program. "In many cases, green collar jobs are existing jobs," Matz said. "If we are successful in training people with green power technology, they will be more marketable here and beyond. We can also train and modify people in existing programs."

But representatives from the Chinese Progressive Association, PODER (People Organizing to Demand Environmental and Economic Rights), and POWER (People Organizing to Win Employment Rights) expressed their belief that stimulus package funds should go to help low-income communities, not rich corporations.

"Let's make sure we stimulate quality to make sure we stimulate the economy," said PODER's Oscar Grande, who warned against using the funds on low-paid jobs with few advancement opportunities. He and others suggested tracking what communities receive funding. "We want to go past the green hype, the green-washing, and the green lifestyle marketing," Grande said.

Raquel Pinderhughes, an urban studies professor at San Francisco State University who helped Berkeley's Green Business Council and Oakland's Green Jobs Corp program, defined green-collar jobs as "blue collar jobs in green businesses.

"Green collar jobs can function to get more people out of poverty," Pinderhughes said. "They can provide living wages. They have low barriers to entry. They provide an opportunity for occupational mobility. They are inherently dignified, and they have a shortage of entry-level workers, so there is room for people."

But Pinderhughes warned that cities must link improving environmental quality to social justice to avoid creating temporary jobs and preserve industrially zoned lands for green-collar jobs. She also said that cities must fund case management services "so folks don't quickly drop out."

The Land Use Committee has scheduled an April 6 continuation to address a plethora of outstanding issues like how much money is going to specific corporations and departments, the division of funds between public transportation and freeway projects, and how much Lennar Corp. is getting for its Hunters Point Shipyard/Candlestick Point redevelopment project. SFBG



Recipe for success? A student at the California Culinary Academy prepares for the future.
PHOTO BY ANDY CHO

CAREERS AND EDUCATION

Taking the heat

Chef Barham isn't easy on his students — but then, it's a harsh world out there

By Diana Dunkelberger
› culture@sfbg.com

Chef Damon Barham, an instructor at the California Culinary Academy in the Potrero Hill District, is 32, with boyish good looks, a wide, expressive mouth, and the energy and build of a cross-country runner. He has a nonchalant way of spicing up explanations with Borat impressions ("vary niiiice") and fiery *mamma mia!*, pinching-the-air Italian accents. If online rating sites give any indication of general opinion, students absolutely adore him. "Chef Damon ROCKS!!" gushes a former pupil on RateMyProfessors.com. "There's so much knowledge one can squeeze out of my fave chef!! :)"

But Barham, who teaches a restaurant production class, is unafraid of dishing out blatant criticism. "No," he declared frankly to a couple of students who'd been hard at work on an elaborate plating of their amuse-bouche of rice cakes and snow peas. "It's a mess."

It's absolutely crucial that Barham give his students a "sense of reality," as he calls it. The class he teaches, restaurant production, comes at the tail end of CCA's culinary arts program, following ten months of plodding through slow-paced courses like kitchen math and principles of European cuisine. In restaurant production, the final two-month course at CCA, Barham leads his eager, though often ham-fisted, students through the harried, breakneck creation of haute cuisine for paying customers at Carême 350, the student-run restaurant.

After Barham's restaurant production class and a three-month unpaid externship at a restaurant, graduates sink or swim in the real world. And, as one CCA grad put it to me, in order to make it in the food industry, "you have to be as serious as a heart attack."

On my recent tour of CCA's campus — a chef's paradise of stainless steel, enormous state-of-the-art appliances, and soaring views of downtown — a couple of students in a European cooking class admitted to me that they were "definitely a little nervous" about cooking food for paying customers. But they were thrilled for the chance to have Barham as an instructor.

After spending an evening in Barham's restaurant production class, it was easy to see why.

"Hey, guys!" hollered Barham at his five students, who were scrambling to assemble their mises-en-place. He crouched, one hand balled in a fist at his side, and the other pointing stiffly toward the dining room. "We've got one hour till people start walking in that door!" he roared. Barham circled through the kitchen, clapping rhythmically and yelling, "Let's go!" Students visibly picked up the pace. One student directly in front of me glanced up at Barham, then resumed slicing a bulb of fennel with renewed gusto.

A few minutes later, Barham interrupted a student, Benjimin Hill, who was painstakingly arranging vegetables for a duck confit. "Don't contrive things," Barham chided, repositioning the food. "Don't waste time doing a stupid little cucumber fan or a sunburst of carrots. Just put a pile of carrots on the plate."

"I was really pumped to be coming in here and working with Chef Damon," Hill told me later as he spread some bright, buttercup-colored

CONTINUES ON PAGE 16 ››

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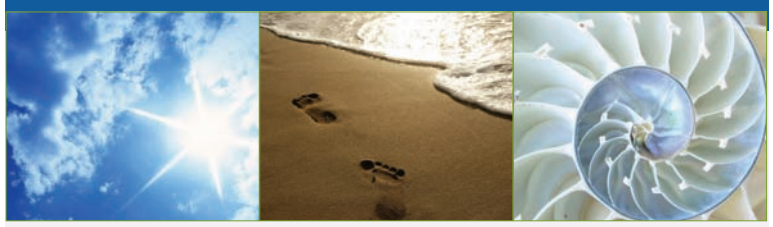
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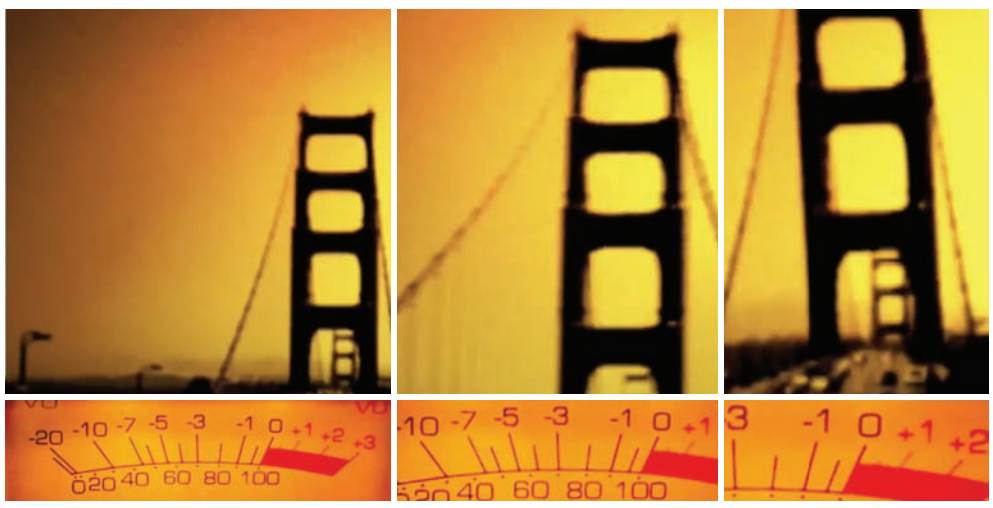
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Chef CONT»

polenta across a baking pan. "I really like him."

HOTEL HARD KNOCKS

When Barham graduated from California Culinary Academy a decade ago, he was no stranger to the rigors of the industry. Long before Barham attended CCA, he went to what he calls "the school of hotel hard knocks." He started working in kitchens as an 11-year-old, washing dishes and shaping meatballs in an Italian restaurant in Arizona. "I had these old Italian guys pouring me glasses of Barbera, glasses of Chianti," he remembered.

When he was 14, his father, a hotel manager, would call on him to wash dishes, chop vegetables, or cook on the line if the dishwasher, prep guy, or line cook didn't show. And if a housekeeper, bellhop, server, bar back, or busboy called in sick, he'd cover for them, too. On the weekends, while other kids were out playing baseball, he'd be working an assortment of jobs, occasionally pulling 16-hour days.

Barham continued cooking on the line and serving tables through high school and beyond. By the time he was 22, he landed a job as an assistant wine buyer at The Fish Market, a seafood restaurant in San Mateo. Not long afterward, the restaurant owner offered to promote him to a managerial position. But Barham wasn't interested. His passion lay elsewhere.

So in 1999, he enrolled in CCA to "fill in the gaps" in his knowledge. "We had these really crazy tests," he recalled. "If you missed three days of class, you failed." But he worked hard and estimates that he ranked fourth in his class.

After he graduated, Barham made rent and repaid his CCA student loans — which he continues to pay down today — with a medley of jobs: private chefing, cooking on the line, waiting tables, and a part-time job as the culinary assistant to Martin Yan of *Yan Can Cook* fame. (With a sly smile, Barham remembered that one of his tasks entailed feeding Yan's koi.)

Then, in the spring of 2004, Barham called the CCA to see whether the school was hiring. He ended up landing a job as an associate instructor in garde manger (in a kitchen, the garde manger prepares the cold food). According to Barham, CCA has changed noticeably since he was a student. "People might argue that it's not as tough as it used to be," he said. "The tests used to be more stringent. If you failed, you just failed."

During his five years as a CCA instructor, Barham has taught classes about foods of the Americas, garde manger, and contemporary European cuisine skills. For the past year, he's been teaching restaurant production, a class that students anticipate with anxiety and excitement.

A SCUFFED DIAMOND

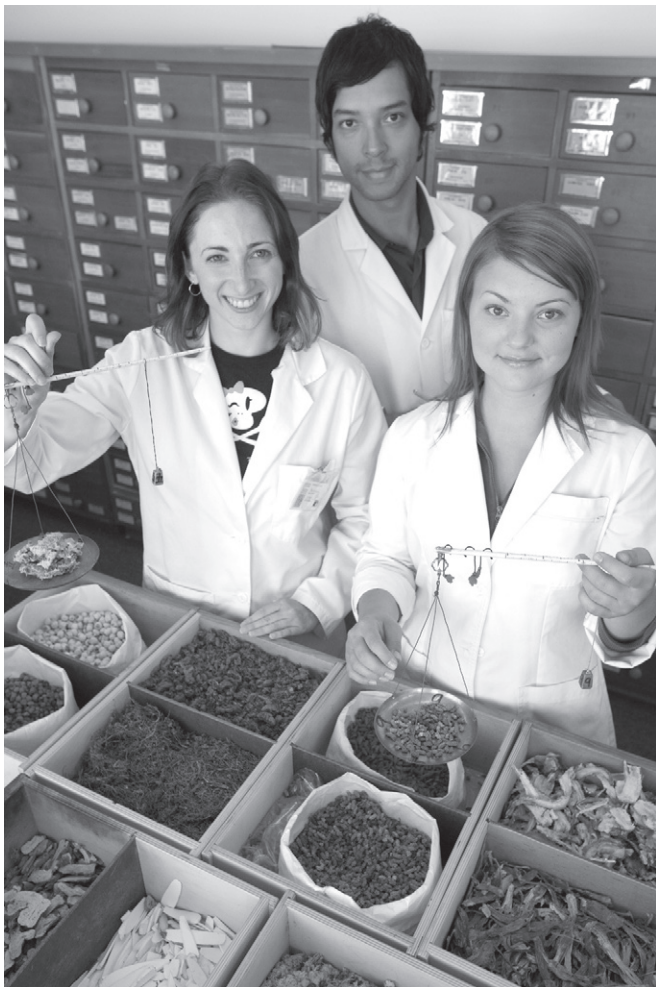
While Barham receives rapturous praise, online and off, the CCA isn't exactly basking in a glowing reputation. Some CCA alumni are unhappy with the return on the $47,400 they invested in their culinary education — particularly when the high-prestige jobs they dreamed of turn out to be elusive.

But Jennifer White, who took the helm as CCA's president in October 2007, has been looking to make changes. The school, she said, was "a diamond that got scuffed and needed to be brought back to its brilliance." She now uses her orientation speech to address cable TV's glamorization of the food industry. "If you think you're going to be on the Food Network," she warns incoming students, "this isn't the place for you."

For his part, Barham feels little sympathy for embittered alumni. "We do the best that we can here to get these people out and prepared for the industry and to be fully functional chefs," he said, sitting at a table in Carême 350 and noshing on a hunk of bread. "But at a certain point," he continued, throwing up his hands, "they gotta leave the nest and fly on their own. If they get eaten by an alligator, they get eaten by an alligator."

I asked Barham if he keeps track of how his former students are faring in the industry. "Not really," he replied with obvious disinterest. He makes an effort not to develop personal relationships with his pupils. "I don't have a bunch of students on my Facebook account," he said. He doesn't take ownership of any of his former students' successes or failures, either. "That would be hugely narcissistic," he said with a stony expression.

What about his current students, who clearly admire him — does he love them back? Not especially. "I'm not trying to be anybody's friend," he told me. Despite the five years Barham's spent behind the sleek, protective walls of the academy, it seems he's maintained the guarded toughness he developed in the "school of hotel hard knocks." He told me if there's one thing he's constantly reminding his students of, it's this: if he ever leaves academia and returns to the industry, "You're gonna be my competition." SFBG



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Pole dancing instructor Deb Arana of S-Factor helps swing students into self-discovery. | PHOTO OF DEB ARANA BY ROLANDO RUBIO III

CAREERS AND EDUCATION

Working the curves

Pole dancing classes graduate from the stripper cliché

By Devyn Ortiz
› culture@sfbg.com

Pole dancing classes have become increasingly popular in recent years, and strippers aren't the ones getting schooled. Lawyers, doctors, social workers, stay-at-home moms, even post-menopausal women with gray hair are turning to a turn around the pole to learn more about their bodies and their sexuality. From group classes at gyms to private lessons in home studios, pole dancing can be now learned at any comfort level.

Once a week, eight to 10 women gather in the small, dimly lit, mirrorless classrooms at San Francisco's S-Factor (2159 Filbert, SF. 415-440-6420, www.sfactor.com/SF) to learn pole tricks, stripping techniques, and lap dances. "We like to say that you're teaching your body a new language," says Deb Arana, an instructor at S-Factor. "You need to slow down, think into your curves, play in your girly skin." The classes start with warm-ups based on core strengthening, and moves incorporate yoga, ballet and Pilates.

Each class builds on the one before, and by week three women get to wear their six-inch stripper heels. "Some women are confident enough that they will just carry their heels while walking down the sidewalk or riding the bus, while others tuck them away in their bags," says Arana. "Its amazing to see the changes in the women by the end of the class. I'd say 99 percent are not dancers, but they can flow and move in such a graceful way because the routines are so intuitive."

But perhaps the more significant learning experience comes from the personal and spiritual growth that occurs in the sessions. The small S-Factor classes, which usually have less than a dozen students each, become tight-knit communities. Positive reinforcement from classmates helps women to try new moves, and they encourage one another to take their dancing to a higher level.

Women take the lessons in order to identify with their sexuality as much as they do to get physical exercise. "I thought that the main complaint I would hear would be about being overweight," Arana reveals, "But it's actually women coming in saying 'I don't feel sexy, I've never felt sexy.'"

That attitude changes over the course of the class. "Women become conscious of their feminine and sexual selves," says Arana. "It's not just because we're giving them new moves, but because they're comfortable in their own skins."

"Pole dancing becomes an addiction and a way of life," she explains, a surprising note of conviction entering her soothing, honey-tinted voice. "It's such a journey of self discovery."

S-Factor, whose classes are offered nationwide and bills itself as "the original striptease and pole-dancing-inspired workout," was started by actress Sheila Kelley, who found an intense sense of empowerment in the dancers she watched while researching a role in the movie *Dancing at the Blue Iguana* (2000). She claims to have started the S-Factor workout to share her newfound physical and emotional state with other women.

Carrying six-inch heels on the bus and learning how to wrap your legs around a pole properly in front of several people is not for all potential pole dancers, though. One-on-one lessons in personal studios can be arranged in San Francisco as well. A former exotic dancer who calls herself Cheri (and who now maintains a career as an economist) runs private lessons out of a classy, modern studio in a quiet residential neighborhood. There

CONTINUES ON PAGE 21 ››



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Pole dancing CONT»

is no indication that pole dancing takes place in the unassuming light blue building. Two poles that look like structural supports stand in the center of the second-floor room, and when the lesson starts, Cheri draws the shades, blocking her view of the Bay Bridge to turn her attention to demonstrating pole tricks.

"The important part of pole dancing is making it look good; the workout is secondary," says Cheri. "It's sort of a hidden workout. I don't realize it until I wake up sore the next day and wonder what I did to myself. Then I say, 'Oh, yeah, I was dancing yesterday.'" Light lifting and yoga are helpful supplemental activities to pole dancing, since strength is needed to support your body weight on the pole, and flexibility and mindfulness are essential to proper moves and flow.

Hard-pressed for cash during college, Cheri responded to an ad in the school's paper for exotic dancers at a local club. "At that time, there was no such thing as pole dancing classes, or any sort of instruction," says Cheri. "You just had to watch yourself in the mirror, and watch other dancers and just sort of learn as you go." She used dancing to support travels through Australia and Europe, but dropped it once she settled down in San Francisco and started her career.

One day, Cheri mentioned to her boyfriend that she would dance for him if he bought her a pole. One was obtained quite quickly, of course. The pole began to be used at parties and Cheri's friends stared asking her to teach them moves. She realized she had caught on to something, so she started her own studio, called Heels on the Ceiling (www.heelsontheceiling.com). Once she found another pole, a few floor mats, and stilettos in every size for her students, Cheri was in business.

Bachelorette groups flocked to her studio for Cheri's energetic instruction on floor moves and simple spins. And private students, including mother-daughter pairs, started signing up as well. "I'm a much better educator than a dancer, I think," confesses Cheri. "But at the same time it's harder to dance in front of women than in front of men. Men are simple creatures with simple minds, but women are constantly judging you and sizing you up."

Although she worries about being judged herself, helping women shift their mindsets about their bodies and sexual selves is the primary reason she continues her lessons. "Pole dancing is teaching women how to harness their sexuality through certain tricks and moves," says Cheri. "It helps women shed their sexual and image insecurities."

Advanced dancing seems like quite the workout: Cheri can suspend herself upside-down on the pole, balancing at a graceful diagonal, like a spoon resting inside of a bowl. Then, before you can blink, she'll turn around the pole faster than a record spins, and climb to the top with agility of a cat on a fence.

The physical fitness aspect has made lessons at Heels on the Ceiling more legitimate for women. "Pole dancing has become less politically incorrect recently, because of the workout angle," says Cheri. "I'm glad that society has finally accepted and embraced it." SFBG

UP AND ONWARD: CAREER ADVICE IN A SCARY CLIMATE

With a statewide unemployment rate of 10.5 percent and industries crumbling, it almost seems absurd to think about making upward career moves. But an awful economy doesn't need to equal personal unhappiness in your work life. Dena Sneider, a career counselor of 15 years and cofounder of the Bay Area Career Center (www.bayareacareercenter.com), gave us some advice on what to do to for your career in the current economic climate.

Don't stay stuck. If you're not content with your current job, start the process of figuring out what type of work is best for you. Can't get yourself out of bed on a Monday morning? No excitement, energy, or engagement in your work? Sounds like it's time to start searching for a position that will use your skills and make you happier. The economy is in turmoil, which can mean that opportunities are opening up for those keeping an eye out.

Keep perspective. If you've recently been laid off and need to find a job just to pay the bills, keep in mind that it's only temporary. "Take jobs knowing exactly why you are there," says Sneider. "Be prepared for your move back into your career when the time comes."

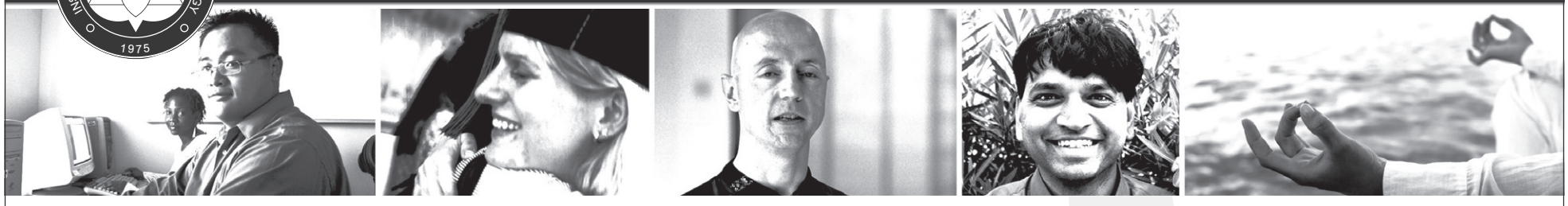
Explore other options. "The best time to figure out what you want to do is when you are employed — you can network, take classes, or volunteer," says Sneider. Start planning for a career change several months or a few years from now. If you're unemployed, take advantage of any opportunities you can to gain experience. Sneider often meets people who know what they don't want, but not what they do want, and they spend time sorting through hundreds of ideas.

Think outside the box. "People who were passionate about what they did are losing careers right now and not knowing what they'll do," says Sneider. "What people did to make a living may not be possible now, but they can find something close." Think about how your talents can be used in a different industry. Perhaps your passions can be channeled though a new outlet. Or you may find that you can revitalize rusty skills or lean new ones.

Be optimistic. "Just because finding the right job is harder now, does not mean it is not possible," Sneider reminds us. "Be optimistic — once you figure out what you want, go forward!" **(Laura Peach)**

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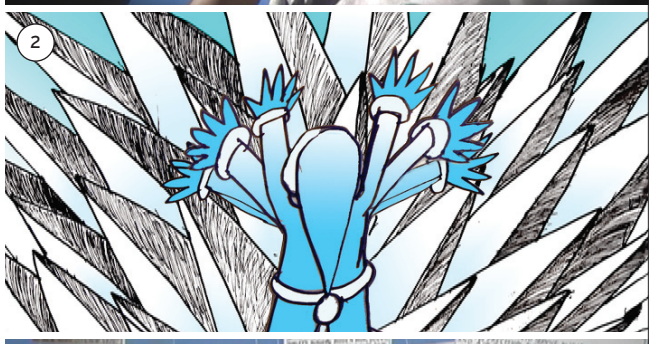
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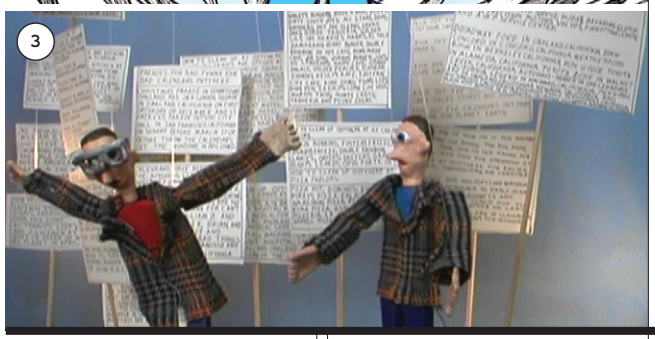
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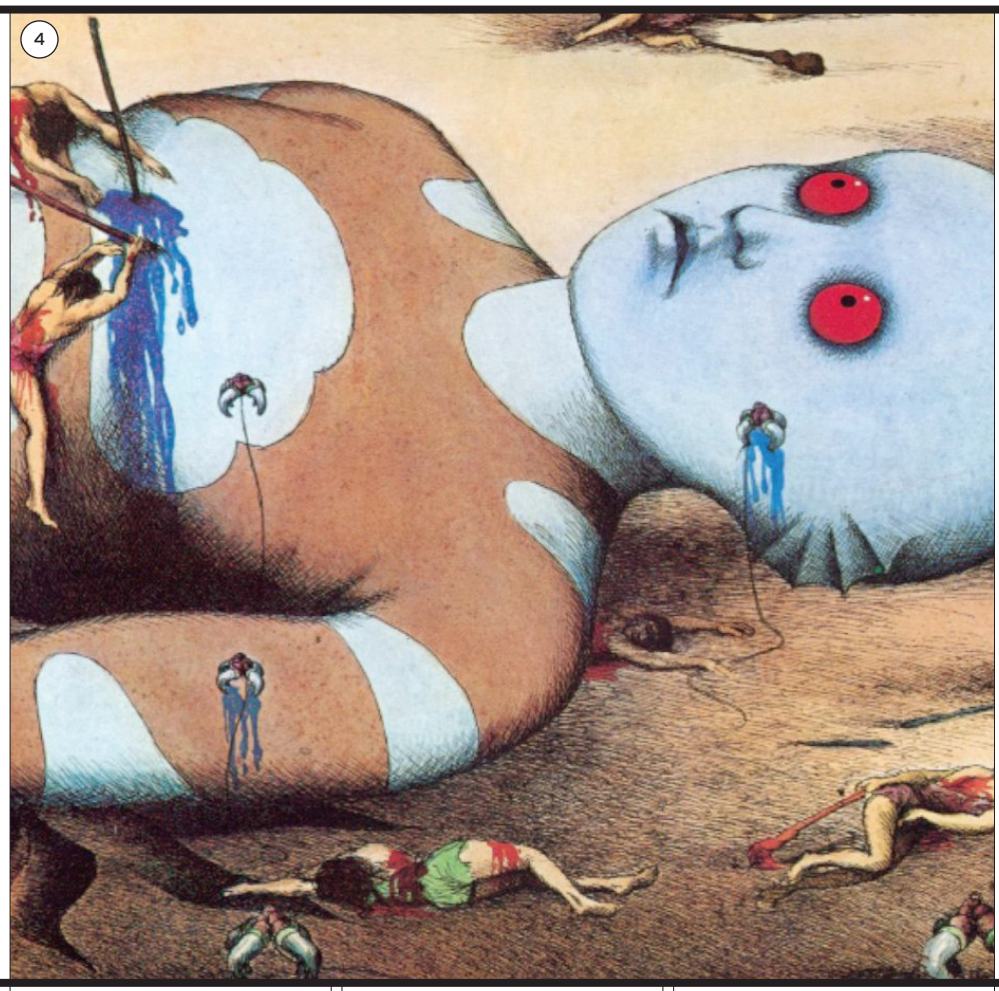
GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS











APRIL 1-7, 2009

ANIMOTION

By Johnny Ray Huston
› johnny@sfbg.com

Creative Growth is one of the best — if not the best — places to make art in the Bay Area, and it is host to some of the Bay Area's best artists, including Tara Tucker, Aurie Ramirez, and William Scott (whose visions of a better San Francisco are on view in a current solo show in New York). Energized in part by Spike Milliken, Creative Growth has put together some entertaining video and animation projects. The latest, "Changing Channels," includes an exhibition and a one-night-only screening event with free popcorn.

Fri/3, 7:30 p.m.
Creative Growth
355 24th St., Oakl.
(510) 836-2340 ext.15
www.creativegrowth.org

WEDNESDAY
APRIL 1

EVENT

Save Our Money!
A Benefit for the Economy
Times are tough, people. Who's got the dough for charity? Surely not me. That is why all sales tax and service fees from this benefit go straight to the bank. Banks need money, and who are we to keep it from them? At this once-in-a-lifetime bonanza, you'll be delighted to receive free financial advice and consultation from the stars. Hear MC Hammer, Annie Leibovitz, T-Boz, Don Johnson, Cyndi Lauper, and Kim Basinger testify about bankruptcy. Witness a keynote address (via satellite) from the King of Pop (in a separate room for an additional charge of $50). Remember, it's for charity. (Most appearances are subject to change — especially the keynote speaker, who has agreed to no more than five sentences.) The main event is a battle of the broke-ass sexes between Meat Loaf and Toni Braxton. Watch these "legends" duke it out to see who headlines. Tax dollars well spent! **(Andre Torrez)**

A few minutes after midnight, $666
The New Old Moo Cow Palace
13 Madoff Lane, SF
(555) FUC-KOFF
www.www.com

EVENT

St. Stupid's Day Parade
This year, the 31st annual St. Stupid's Day Parade is all about vengeance — against the weather-beaten stimulus plan, AIG execs, avaricious mortgage overlords, and countless others who threw our economy down the garbage disposal and returned happily to their 100-room mansions. Bring pink slips and eviction notices, drums, bagpipes, and other heinous noisemakers to scare the greedy monsters back to wherever they crawled from — all while marching through SF's springtime glory as part of the most hodgepodge parade this side of the Rocky Mountains. **(L.C. Mason)**

12 p.m., free
Market Street at Ferry Building, SF
www.saintstupid.com

MUSIC

Pillars and Tongues
Pillars and Tongues cite Rahsaan Roland Kirk, Mexican filmmaker Carlos Reygadas, W.G. Sebald, and Interstate 25 among their primary influences. It's an eclectic list, but one indicative of the furrowed contemplation and entrancing horizon lines conjured by these Chicago experimentalists. The trio slides into the Make-Out Room following a stint opening for fellow wanderer Bonnie "Prince" Billy, and their brambly clamor is sure to make a bigger impression in the barroom space. They share the bill with Lazarus, an intently lachrymose local trio that will have you seeing a darkness. **(Max Goldberg)**

With Swords & Sandals and Jen Grady
9 p.m., $6
Make-Out Room
3225 22nd St., SF
(415) 647-2888
www.makeoutroom.com

THURSDAY
APRIL 2

FILM

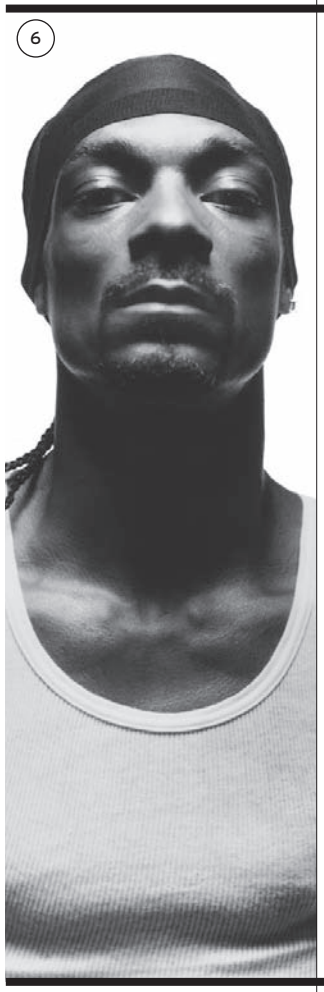
Fantastic Planet
René Laloux's 1973 *Fantastic Planet* is an animated masterpiece. Packed to overflow with psychedelic colors and surreal asides, it disturbs and delights. In telling the story of the Draags, a giant blue semi-amphibious master race, and the Oms, their tiny humanoid pets and pests, Laloux charts the battle that ensues when one of the Oms chances across consciousness. See a predatory world of macabre distraction where certain beings are naturally endowed with superior attributes that they use only to further their hold on the weak, small, and less fortunate — then turn off the television and go see *Fantastic Planet*. **(D. Scot Miller)**

7 p.m. (also Sat/4, 3 p.m.), free–$5
San Francisco Museum of Modern Art
Phyllis Wattis Theater
151 Third St., SF
(415) 357-4000
www.sfmoma.org

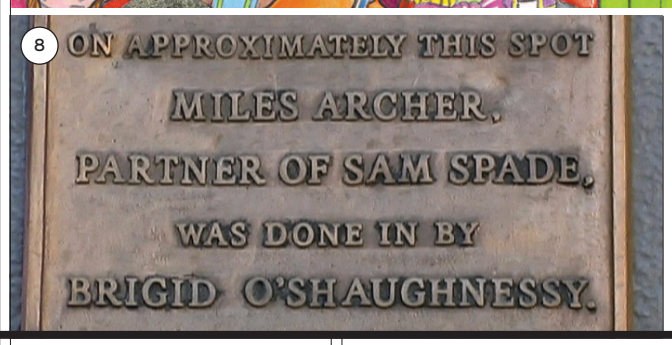
MUSIC

No One & the Nobodies
Don't let the self-deprecating name fool you: No One & The Nobodies are a Bay Area band worth knowing. The garage rockers arrive fully fluent in cool nonchalance and woozy post-narcotic fuzz on their Greg Ashley-produced debut *Grew Some Feet* (Filthy Lesson Records), hereby launched at this release party. Better still, they have the songwriting savvy to do justice to their 1960s and '70s influences. Singer Thomas Hall serves up some of the most exquisitely hazy vocals I've heard in a while. Check his sweetly cloud-headed delivery on the slide guitar-and-handclaps barroom rambler "Bring Out Your Dead" for further illumination. **(Todd Lavoie)**

With Greg Ashley, the Butterfly Bones
8 p.m., $8
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com


6


7



8


9


10

FRIDAY
APRIL 3

EVENT/MUSIC

Hollywood Nights with Stephen Jackson and Snoop Dogg
Bow-wow-wow-yippee-yo-yippee-yeah. Can I throw a "motherfucker" in there for good measure? To celebrate NBA star Stephen Jackson's birthday, rapper-icon Snoop Dogg is coming to the Mezzanine. Thanks to 14 albums, two top-selling pornos, a clothing label, a shoe brand, custom hot dogs, skateboards, scooters, 40 ozs, luggage, his own line of Cadillacs, signature gum, video games, and pet accessories, the rapper, producer, actor, and arbiter of all things *izzle* is blessed with more than just a catalog of party tunes. He's sure to offer a glimpse of what makes him an enduring industry in a form of music prone to artists with short expiration dates. **(Miller)**

9 p.m., $40
Mezzanine
444 Jessie, S.F.
(415) 625-8880
www.mezzaninesf.com

MUSIC

Stereo Total
Fizzy Berlin-based mod-rockers Stereo Total presaged electroclash by a few years and many thousands of kilometers with their poker-faced 1995 romp through Salt-n-Pepa's "Push It." The Berlin-based collective's punk spirit and head-banging nod to supreme ironist Françoise Hardy also gave fans of then-oft-compared French counterparts Stereolab a little more swing and a lot less sphincter-clench. Now the Total has been whittled down to the duo of Françoise Cactus and Brezel Göring and its sublime Plastics ripoff "I Love You, Ono" is being used to shill Dell computers, but the subversive fun still reigns live and on the forthcoming EP *Anti Love Song* (Kill Rock Stars). Bedazzling openers Leslie and the Ly's are the patron saints of every hefty, sex-hungry, mom-jeaned, gem-sweatered outcast in indie-rap land, and they'll knock twice for Beyonce to prove it. **(Marke B.)**

8 p.m., $20
Bimbo's 365 Club
1025 Columbus, SF.
(415) 474-0365
www.bimbos365club.com

MUSIC

Saviours
Oakland metal royalty Saviours' avalanche of sound is as heavy as the approaching summer nights are dangerous. Once trapped inside, you'll find it impossible to escape. Not that you'd want to — the band's prog-inflected brutality is getting faster and better as its impressive array of lion-manes grows longer. Vocalist Austin Barber hopscotches between epic doom metal low-ended bellowa and a Lemmy snarl, giving those neck muscles — his and yours — a workout. Catch Saviours before the group crosses the Atlantic to burn up stages all over Europe. **(Mason)**

See a predatory world of macabre distraction — then turn off your television.

with Scarecrow and Dusted Angel
9pm, $8
Elbo Room
647 Valencia, SF
(415)552-7788
www.elbo.com

SATURDAY
APRIL 4

MUSIC

Acid Mother's Temple
There's something inanely enjoyable about an Acid Mothers Temple freakout: ragged silk shirts, manes of long kinky black hair whipping around. Kawabata Makoto gives his guitar the full-on cliché virtuoso treatment. One moment it's an object of desire capable of intricacies and the next he's twirling it around by the neck, abusing it, slamming it on the floor, forgetting about it, and manipulating feedback from the patchcord instead. Such disrespect, and oh ... the mayhem. With all this psychedelia going on, who's doing acid these days? You can't just have the sound without the feel, right? Somebody pass me a 10 strip! On second thought, this might not be the best show to try new things. **(Andre Torrez)**

With Kinski, Sonic Suicide Squad
Bottom of the Hill
1233, 17th St, S.F.
(415) 626-4455
www.bottomofthehill.com

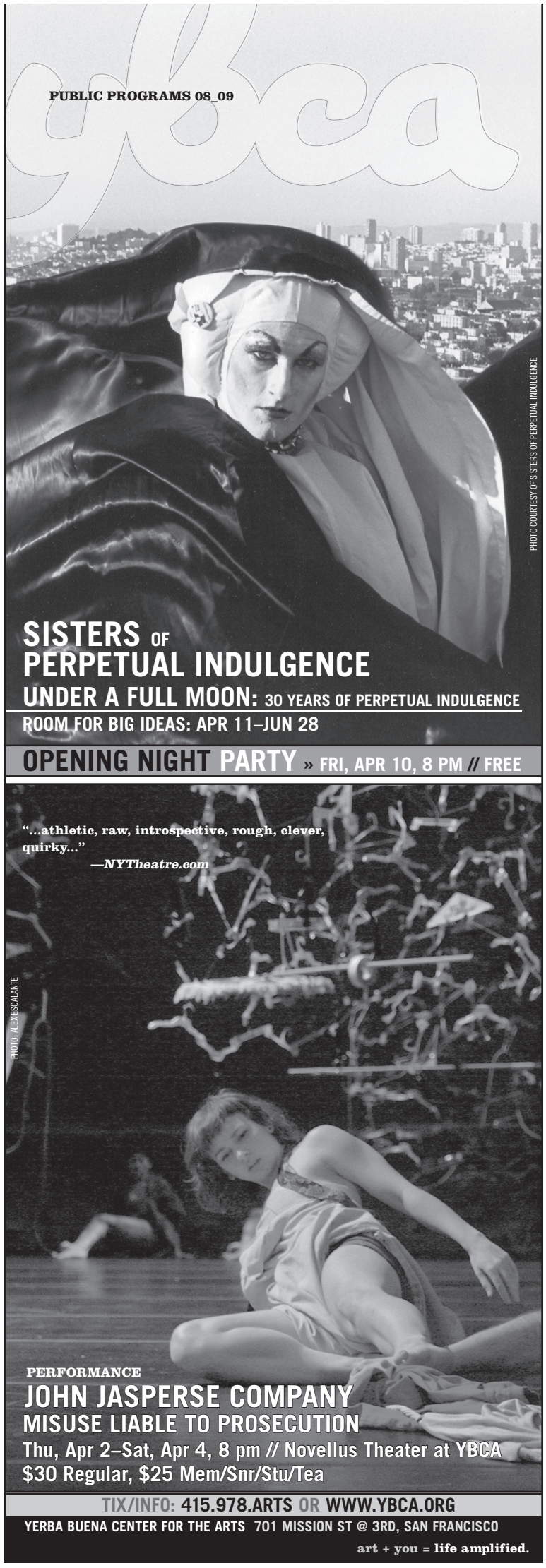
SUNDAY
APRIL 5

EVENT/LIT

Don Herron's Dashiell Hammett Tour and Book Release
Dashiell Hammett perfected his hard-boiled prose while living in SF's Tenderloin in the 1920s, writing soon-to-be-classic works such as *The*

CONTINUES ON PAGE 24 ››

(1-3) stills from videos in Creative Growth's "Changing Channels" program; (4) still from René Laloux's *Fantastic Planet* (see Thurs/2); (5) Toni Braxton during a lean period (see Wed/1); (7) marketing genius Snoop Dogg (see Fri/3); (8) gonzo video game art by the one and only Matt Furie (see Tues/7); (9) a landmark on the Dashiell Hammett Tour (see Sun/5); (10) still from Jean Rouch and Edgar Morin's *Chronicle of a Summer* (see Sun/5); (11) Brezel Göring and Françoise Cactus of Stereo Total (see Fri/3)
DASHIELL HAMMETT TOUR PHOTO BY DON HERRON



THE SAN FRANCISCO BAY GUARDIAN **PICKS**



Saviours (see Fri/3); Acid Mother's Temple (see Sat/4)
SAVIOURS PHOTO BY BEKKER

PICKS CONT››

Maltese Falcon and his "Continental Op" series. In 1977, Don Herron began taking people on a walking tour devoted to SF sites important to Hammett's life and books. Today, Herron still leads the tour, and a 30th anniversary edition of his *Dashiell Hammett Tour Guidebook* (Vince Emery Productions) has just been reissued. Mystery buffs can join him for a special trek, then head to City Lights for a book release party and reading. Watch out for mysterious dames asking for help — unless you want to end up like Miles Archer. **(Sean McCourt)**

Tour: noon, $10
Fulton and Larkin, SF
Reading: 5 p.m., free
City Lights Books
261 Columbus, SF]
(415) 362-8193
www.citylights.com,
www.donherron.com

FILM

Chronicle of a Summer
"Are you happy?" This is the question that guides filmmaker Jean Rouch and sociologist Edgar Morin's perspicacious auto-ethnography of Paris in 1960. Seizing on anthropology's capacity to make the familiar strange, the pair interviews a wide swath of Parisians, engaging their own interpretations on camera without the usual remove of a voice-over. Raoul Coutard's cinematography credit directly links the film to the emerging New Wave (he shot *Breathless* the same year), but *Chronicle of a Summer*'s hand-held mode of inquiry is more attuned to the paradoxical nature of *cinema verité* than many of the films which borrowed its tools. **(Goldberg)**

3:30 p.m., $9.50
Pacific Film Archive
2575 Bancroft, Berkeley
(510) 642-1412
www.bampfa.berkeley.edu

EVENT/LIT

Small Press Distribution's 40th Anniversary Blowout
Anyone who's logged and lugged their way through a bookstore clerkship has the sickening cyan letters of INGRAM tattooed forever on their retinas. That wholesale book distribution juggernaut may have fallen on hard times, but wee literary powerhouse Small Press Distribution of Berkeley is still going strong after 40 years. In 1969, Peter Howard and Joe Shoemaker started SPD to give lesser-known works, especially those by poets, political writers, and local young unknowns, a wider audience. Now the unique nonprofit represents more than 450 independent publishers. A party includes readings by Clark Coolidge, Norma Cole, Tennessee Reed, and Andrea Lopez, plus a chance to trade your poems for a free book. Poetry is the new money, honey. **(Marke B.)**

Noon-4 p.m., free
Small Press Distribution
1341 Seventh St., Berk.
(510) 524-1668
www.spdbooks.org

TUESDAY
APRIL 7

VISUAL ART

"Game Over/Continue?"
I like the moment in *The Simpsons* where Lisa's obsession with playing a video game obliterates her studious nature, and when opening up a *Wind and the Willows*-themed test, she hallucinates a frog saying "Game over, mate." The Giant Robot group show "Game Over/Continue?" drew a ton of people to it's opening, and many of its delights, like Lisa's visions, are decidedly retro: get ready for some funny takes on Donkey Kong, Pac-Man, and Atari game systems. **(Huston)**

11:30 a.m.-8 p.m., free
Giant Robot
618 Shrader, SF
(415) 876-4773
www.giantrobotsf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST Dean Smith
TITLE *thought form #13a*, 2008, graphite on paper, 24 by 17.8 inches
THE STORY "Revisiting the 1905 spiritualist book *Thought Forms* by Annie Besant and Charles Leadbeater, I present an updated group of visual thought forms. Composed primarily of graphite on paper, this precise and deliberate series is rooted in my interest in scientific illustration and the concomitant aesthetics of wonder: an old and constant human impulse to render the invisible visible."
BIO Smith lives and works in the East Bay. His work has been collected by the British Museum, L.A. County Museum of Art, the Albright-Knox Gallery of Art, the UCLA Hammer Museum, and the Berkeley Art Museum, among other public collections.
SHOW "thought forms 2003-2009," Wed/1 through April 25 (reception Wed/1, 6–8 p.m.). Tues.–Fri., 10 a.m.–5:30 p.m.; Sat., 10 a.m.–5 p.m. Gallery Paule Anglim, 14 Geary, SF. (415) 423-2710.
WEB www.deansmith.us



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510.548.1159

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next week! Mon, April 6
BOBBIE WEBB

next week! Tues, Wed, April 7, 8
TAKE 6

Thurs, April 9
CHANGO SPASIUK

Fri, Sat, April 10, 11
OTIS CLAY

Sun, April 12
Easter Sunday with
SUNNY HAWKINS

Mon, April 13
DENISE PERRIER

Tues, April 14
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LILY ALUNAN

Tues, Wed, Thurs, April 14, 15, 16
MOS DEF

Fri, Sat, Sun, April 17, 18, 19
RACHELLE FERRELL "UNPLUGGED"

Mon, April 20
FLY
(Jeff Ballad, Larry Grenadier, Mark Turner)

Tues, April 21
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Resident Evil 5's zombie slayers take aim.

Undead again

Resident Evil 5
(Capcom; Xbox 360, PS3)

GAMER With sales hovering around the 35 million mark, Capcom's *Resident Evil* series has become less of a cash cow and more of a cash elephant. If I explained to you that *Resident Evil 5* is in fact the seventh game in the main series, you might care, but suffice to say that between a bookshelf's worth of games, novelizations, comic books, and feature films, expectations for the most recent installment are running high.

The new title takes place in Africa, where franchise stalwart Chris Redfield has arrived to be gruff and kill things in the name of the Bioterrorism Security Assessment Alliance. The world is beset on all sides by misanthropes with syringes full of tentacle-rich zombifying megavirus, and only the BSAA can keep us from being turned into creatures that look like a walking combination of ground beef and motor oil.

Redfield is joined by his hard-bodied counterpart, Sheva Alomar, a local operative who accompanies the player throughout. Cooperation is the name of the game this time around, and you'll have to pool resources and abilities to survive. Sidekick A.I. is one of gaming's greatest deficiencies, and though Sheva's is certainly passable (read: not a constant frustration), simple online and same-room co-op features make two-person play the optimal approach.

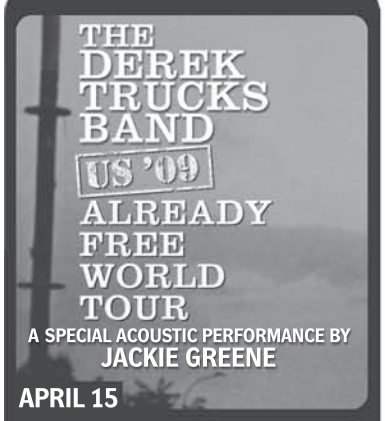
The game retains *Resident Evil's* infuriating "stop-and-pop" controls, rooting you to the spot every time you aim your weapon. This is ostensibly to preserve the series' survival-horror roots, although you would be hard-pressed to find anything scary during the game's paltry 12 hours of gameplay. *RE5* plays like an action title, with streamlined item-management and save utilities and a lot of relentless gunplay.

Visually, the game is stunning, creating an atmospheric and detailed world for the player to riddle with bullets. If only the other aspects of the game's presentation had received even half as much attention — the writing is horrifically stilted, and the story is incomprehensible. Sometimes it seems like the designers are purposefully insulting the players' intelligence — "The power is off. Maybe there's some way to turn it back on" — and every single point is made with a sledgehammer. Early trailers for the game brought accusations of racism (white cop mows down herds of bug-eyed Africans), and while this charge loses potency in context, the appearance of grass-skirted "tribal" zombies who literally throw spears at you is extremely problematic. Thankfully, when your back's to the wall and you're running out of ammo, it doesn't really matter if the zombies are black, blue, or green. **(Ben Richardson)**

THE MIX

(1) Crowd-surfing with the Bronx, Rickshaw Stop
(2) Solemn metal night at Slim's:
Tombs, Wolves in the Throne Room, and Pelican
(3) World Cup Fever vs. March Madness
(4) Too many porn stars, GayVNs
(5) Dancing to Royalty, Triple Crown

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MAY 5

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BURN HALO
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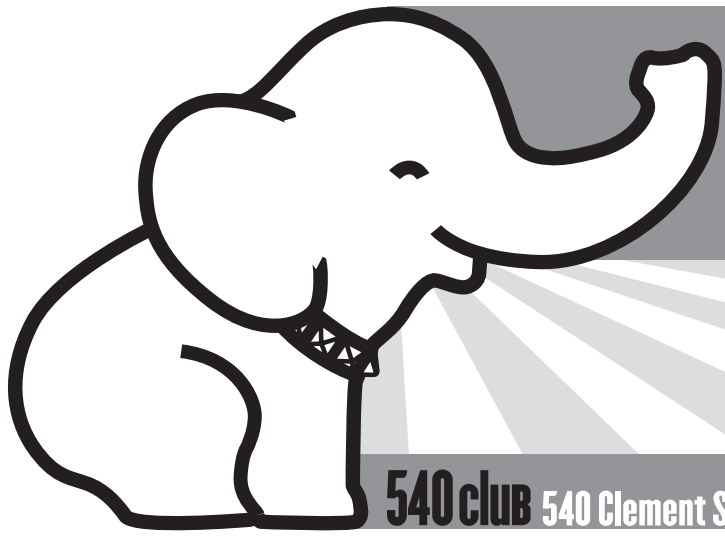
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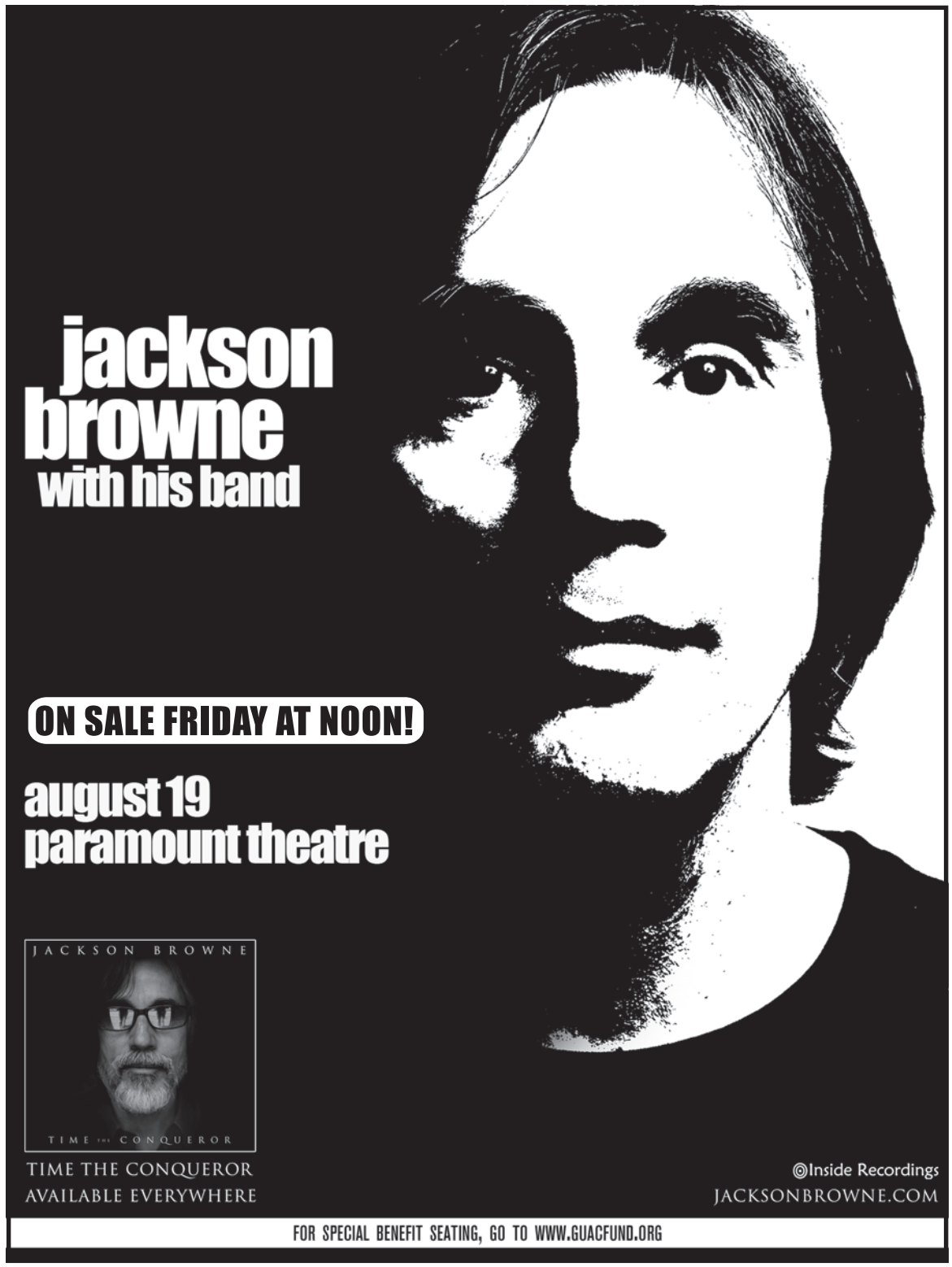
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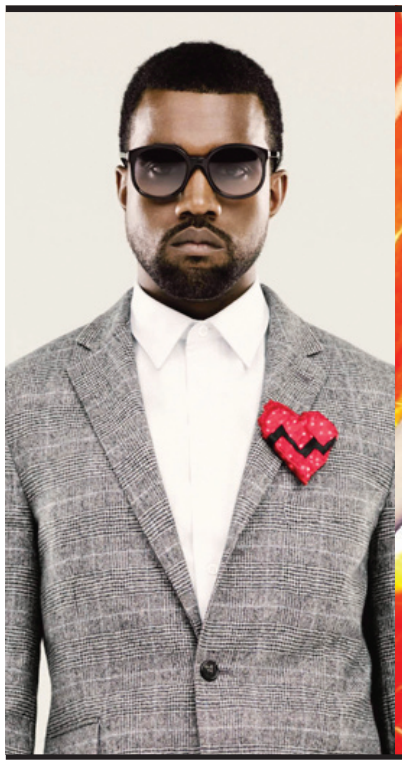
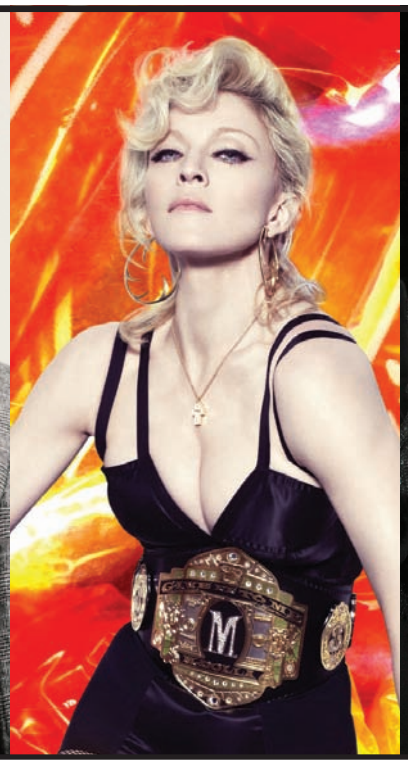
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music

Star follies: Kanye West's heart beats for Pro Tools; Madonna attempts to out-brood the Jolie-Pitts; Michael Jackson channels the undead; and the Jonas Brothers reveal their favorite brand of juice (hint: it ain't Capri Sun).



Agit-aggregator

By Kimberly Chun
› a&eletters@sfbg.com

SONIC REDUCER Due to April 1 budget cuts, the original content in this space has been replaced by a selection of music news items from the wire.



KANYE WEST: 'YEAH, I HAVE AN AUTO-TUNE IMPLANT – SO WHAT?'

Eek! Online
NEW YORK CITY — "It's just another tool in the studio," hip-hop artist Kanye West said. "Now I don't even need to touch a computer to get my sound." Emboldened by the success of the operation, West's surgeons plan to remove a part of the G.O.O.D. Music founder's brain and install an entire suite of Pro Tools plug-ins.

MADONNA ADOPTING COUNTRY OF MALAWI

Rutters
LILONGWE — Madonna announced her plans to adopt the entire southern African nation today after local friends told her that her adopted Malawian children, David and Mercy James, were lonely and needed companionship. In 2006 some Malawian activists attempted to block David's adoption, but this time many are endorsing the idea of a high-flying life attached to a parent with a global pop brand. "We had no idea she would take her name so literally," opined a High Court clerk. "Nevertheless, I'm looking forward to meeting my nanny and hanging with the backstage crew at mom's next arena show."

MICHAEL JACKSON STARRING IN LATEST *TWILIGHT* INSTALLMENT

APE
LOS ANGELES — In a surprise move, *Twilight* heartthrob Robert Pattinson has been dropped from the lead role of vampire hottie Edward Cullen. His replacement: the King of Pop. Producers believe that despite his age and *HIStory*, Michael Jackson has the tween idol beat in the unnatural skin pallor department. "He's much more believable as a vampire," said one source.

CHRIS BROWN PICKED LAST FOR *DANCING WITH THE STARS*

FuxNews
LOS ANGELES — Just weeks after Chris Brown was charged with felony assault, commercial endorsements were suspended, and his music withdrawn from radio stations, the Platinum recording artist took another backhand blow to his ego: he was snubbed by the entire cast of the popular TV show and picked last in a very special dancer's-choice episode. "Sure, the guy can cut a rug," said an unnamed contestant. "But everyone saw those unauthorized TMZ pics of his last cut-up partner. Performers always say, 'Break a leg.' I don't want to take that chance."

ALL-GIRL INDIE ROCK GROUP TAKE HAIR BAND EFFORT TO NEW LEVEL: WITH BEARDS

Ditchfork
PORTLAND, Ore. — As one of the most pervasive trends in indie rock, beards have stood the test of time and triple-blade, pivoting shavers. One all-girl combo, however, is proving that they can play that game too: this week the Portland-based Her Suit obtained beard transplants at the O'Hare Baldness Clinic outside Chicago. The number of friends on the band's MySpace page has risen tenfold, particularly among the follically challenged.

JONAS BROTHERS BUSTED IN HUMAN ANTI-GROWTH HORMONE STING

EmptyV.com
WYCKOFF, N.J. — In an effort not to become Hanson or New Kids on the Block, Kevin, Nick, and Joe Jonas have been taking massive amounts of HAH in an effort to retain their tween demographic, allege Wyckoff police after a 4 a.m. raid on the Jonas family McMansion. "Our management told us we were taking flaxseed oil," Kevin said. "They claimed it was pixie dust," added Joe.

MP3S FOUND TO CAUSE CANCER, NEW VINYL FORMAT CONSIDERED 'ANTI-CARCINOGEN'

AFPEE
SAGINAW, Mich. — Scientists have determined a link between heavy use of iPods and other MP3 players and increased risk of cochlear cancer. The same team of scientists also determined a simple preventive measure: a protective vinyl coating applied to the actual MP3 players. "Vinyl is not only better," said one researcher. "It makes everything better." SFBG

NO JOKE

BRUCE SPRINGSTEEN AND THE E STREET BAND
How prescient is Working on a Dream (Columbia), when employment seems like a figment of the imagination for so many? Wed/1, 7:30 p.m., $38–$95. HP Pavilion, 525 W. Santa Clara, San Jose. www.livenation.com

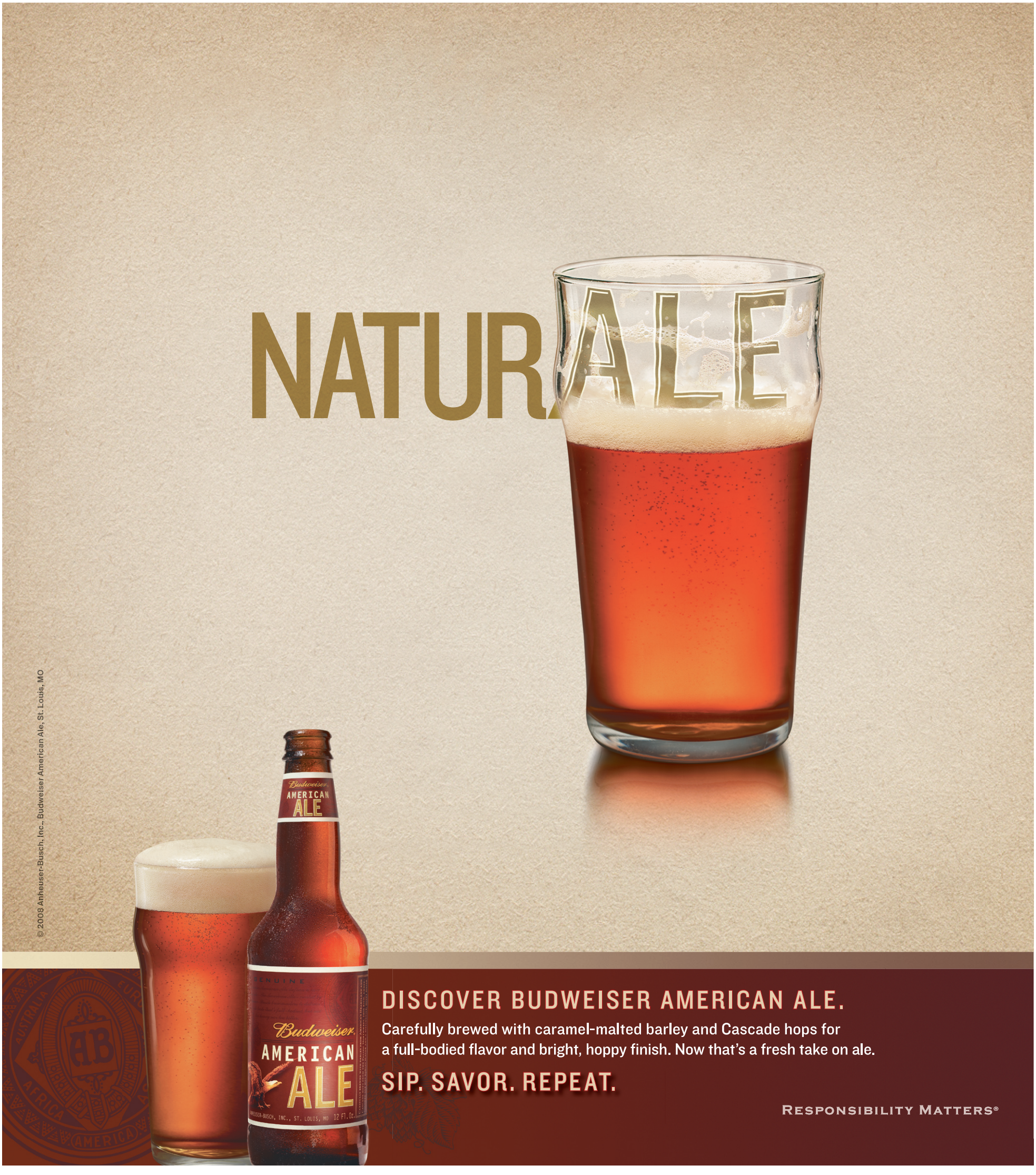
GREAT LAKE SWIMMERS AND KATE MAKI
Still, sweet waters run deep: GLS drifts softly and drowsily, with nods to country music's storytelling tradition, whereas ex-neuroscience student Maki teamed with Howe Gelb for On High (OW OM, 2008) and gently noggin-rattling arrangements that go beyond the solo acoustic guitar. Fri/3, 9 p.m., $12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

LILA DOWNS
The Oaxaca native sifts together Fleetwood Mac and Lucinda Williams covers with an original, "Shake Away" — and a bared bellybutton — that seem like a Mesoamerican bid for Shakira's Latin-crossover crown. Sat/4, 9 p.m., $30. Fillmore, 1805 Geary, SF. www.livenation.com

LILY ALLEN
It's her, it's us: one of the first pint-sized, powerhouse MySpace stars chips away at detractors with the "darker, faster" *It's Not Me, It's You* (Capitol). Sat/4, 9 p.m., $30–$32. Warfield, 982 Market, SF. www.goldenvoice.com

AHMAD JAMAL
"Darn that Dream" seems so far away, yet the 78-year-old mastermind with the keys keeps working for the ineffable, last with *It's Magic* (Dreyfus, 2008). Sat/4, 8 p.m., $20–$75. Herbst Theatre, 401 Van Ness, SF. www.sfjazz.com

BURMESE
According to member Weasel Walter, Mike, Mark, Mike, and Tissue have come out of hiding, not to play blistering noise from their new 10-inch, but to cover the Circle Jerks' *Group Sex* (Frontier, 1980), fore to aft, instead. With the Human Quena Orchestra and Geronimo. Sun/5, 9 p.m., $7. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com


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Tenor of the times: Peter Silberman on the Antlers spent a few years alone in Manhattan crafting *Hospice*, a self-released album that's generating waves of acclaim and the inevitable small backlash. | PHOTO BY SAM DOYON

Deathly youth

A trip into the Antlers' *Hospice*

By Johnny Ray Huston
› johnny@sfbg.com

A slow descent into a blasted-out void as intimate as it is alienated, the introductory track of the Antlers' self-released *Hospice* drops the listener into a sonic space somewhere near This Mortal Coil's 1984 *It'll End in Tears* (4AD). The reference point is a rich one. Jeff Buckley was given to covering *It'll End in Tears*' opening track, the Alex Chilton composition "Kangaroo," and when Antlers' singer-songwriter Peter Silberman's voice enters the scene on *Hospice*'s next song, "Kettering," his fallen choirboy high tenor is a polite echo of the drowned romantic Buckley, whose equally fatalistic father Tim wrote another one of *It'll End in Tears*' signature tracks. More blatantly, *Hospice* is an album all about this mortal coil, a recording that — as the title makes clear — lives near or within a threshold into death, alternately charting out or clawing at broken bonds.

Not exactly a light listening experience, whicb might be why *Hospice* is being greeted as everything from a work of genius (an NPR critic not only deemed it the best album so far this year, but better than anything from 2008) to an overrated angst fest (in the ever-reactive blogosphere, crankier reviewers have envisioned it as backdrop music for *Scrubs* and deemed it the musical form of Cymbalta). Another aspect of *Hospice* that triggers strong reactions is its back story, a tale of the now 23-year-old Silberman's extended creative isolation that's an urban version of the rural tortured artistry yarn attached to Bon Iver's acclaimed *For Emma, Forever Ago* (Jagjauwar, 2008).

To escape the growing chatter, it helps to engage directly with the music, itself far from devoid of cultural signposts. In crafting a 10-song cycle about life and love and death, Silberman draws heavily from the real-life stories and legends of Sylvia Plath and Ted Hughes; one gets the impression that he uses them as a loose-fitting cover for the skeletal remains of his own recent brush with mortality. At this point, Plath is a clichéd symbol of suicidal poeticism and youthful valorizing of depression. (I have memories of a fellow *Guardian* editor singing "You don't not do, you do not do" from "Lady Lazarus" in a mockery of her proper bell-like intonation during our Detroit days of being young.)

While Silberman's invocation of Plath's inconsolable rage and death-drive lacks humor, it isn't stiff or overly worshipful. He makes her spirit breathe only to quarrel with it. On the anti-lullaby "Bear," animal imagery gets a bleakly comic twist missing from the heavy-handed Hughes' favored bestial themes. The bottom line is that Silberman is a talented young singer-songwriter. *Hospice* is not only prodigious in its ambition, it is well-executed. The title of "Thirteen" reinvokes Chilton while the music's glacial-yet-golden shimmer could be a missing early Slowdive track or an outtake from Gregg Araki's 2004 film adaptation of *Mysterious Skin*. Like another "newgazer," Deerhunter's Bradford Cox, Silberman places the widescreen blurring soundscapes of late-1980s shoegaze bands in the service of American Gothic narrative impulses. In a perverse way, his odes to fatal anorexics and séances for long-dead writers offer the promise of great things to come. SFBG

PLAYLIST

Afrobutt
Wonderbutt (Electric Minds) Humor is at play in these neo-disco tracks and their titles, which include "Urgent Workout Required," "Torro de Butt," "Morning Bump," "Cracks All Gone," and "Wunderbutt."

Johan Agebjörn
featuring Lisa Barra, Mossebo (Lotuspike) Paging Vangelis: the songwriter and studio whiz behind Sally Shapiro goes new age.

Blackbelt Andersen
Blackbelt Andersen (Full Pupp) Prins Thomas preps us for his vanilla-sented Lindstrøm reunion with this one-man act from his fledgling label.

Lô Borges
Lô Borges and *Nuvem Cigana* (EMI Brasil) It took me too long to realize all my favorite tracks on 1972's classic *Clube de Esquina* are written by Lô. The cover of Lô's debut album is perfection, and I am completely in love with *Nuvem Cigana*'s "A força do vento," "Uma canção," "Viver viver," and O vento não me levou."

Serge Gainsbourg
histoire de melody nelson (Light in the Attic) An appreciation of the recent reissue rainfall of Gainsbourg soundtracks and concept song cyles is overdue. For now, this is one of the best.

The New Dawn
There's a New Dawn (Jackpot) Jackpot indeed — a lost ultra-collectible classic of '60s Northwest garage rock is revived, much like Jesus.

Ofege
Try and Love (Academy) "It's Not Easy" is kid soul at its finest, thanks especially to the singing of bandleader Melvin "Noks" Ukachi.

Arthur Russell
...The Sleeping Bag Sessions (Sleeping Bag/Traffic) Koala power! Russell used the narcoleptic furry clasper as the logo for his dance music label. This comp presents some rare treats. His collaborations with Nicky Siano as Felix are two of the best.

Stereo
Somewhere in the Night (Minimal Wave) This 1980s duo's criss-cross sunglasses put Kanye's venetian shades to shame. Minimal Wave delivers once again. **(Huston)**

MORE AT SFBG.COM

Noise blog
Johnny Ray Huston's interview with Peter Silberman of the Antlers

Boobs.



Boobs!

By Joseph "DJ Daddy Huf'n Pufz" Wrobliewski
› superego@sfbg.com

ALTER EGO Yo, yo, yo *waaass-suuuppp* in the Sheez Franheezy! It's me, DJ Daddy Huf 'n Pufz, takin' over this Super Ego shit and giving you da club reals for reals! That sorry skinny faggot Marke B. had to go get his kneepads repadded or some shit — don't drop the soap on the 22, y'all — so I'm stepping in with the 411 in the 415 after dark. But first I gotta open a big ol' can of NO HOMO on this column, yo. You feel me, man? Fuck all that gay-ass gay and art school dropout shit B.'s always squealing like a little pink piggy about. I mean, I got four words to describe his nightlife problem: no boobs and no bottle service. And where the fuck's the VIP? All you "alternative" types need to drop the asshole attitude and those fucked-up granny outfits and get on the velvet rope tip. You ridin' with Big Daddy Joe now, and this is how we roll.

Rollin'! Dude, I just flew in from the Winter Music Conference in Miami (big ups!) with my partner Timmy "Turbo Iroc" Nguyen. He's that whack kind of Asian dude who tries to talk all hood and stuff, but then when you say, "Yo, what?" he gets all stiff and repeats it in English. Makes me bust a nut every time, cuz you know he talks Chinese or some crazy shit to his parents at home. Naw, he's cool, and this is why our set-up works: He gets me into all the Asian parties on 11th Street, and then I get him into all the white ones. Hey, I ain't racist! Double the ladies, double the pleasure! I just got that tattooed with barbed wire and roses around my left bicep.

Anywheezy, da WMC. Fuck the music, you should have seen the fine-ass poolside "talent," dawg. Those chicks had plastic in all the right places — and they didn't just use it to cut up my lines, know what I'm saying? Lemme tell you, they were all about the Big Daddy Pufz, the decks-wreckin' Romeo in wraparound Guccis. My Twitter was smokin'! Five or six of those hotties, two cans of body chocolate — throw in a sweet bag of lean and I got my first video, yo.

Back to the Yay — me and Turbo gonna throw on our sickest Affliction tees, slick up our cuts, and make this a weekend the ladies will never forget, for serious, dude. *Duuude*. Dude!

Dude?

HOLLYWOOD NIGHTS

This muthafuckin' part-ay looks so off the ho-ho that they gots to rewind it, back it up, and put on a triple "z" at the end. Bay Area Breedz Entertainment, your *No. 1* Bay Area party connection, is pullin' it all out for NBA star, my man, Stephen Jackson on his b'day b'day — with a full-on, "up close and personal" performance by SNOOP DOGG himself!!! Snoop! In. Da. Heyaaaz! Yo, my Hummer just got a hummer. Woof! This slammin' yay-fair is an "exclusive celebrity birthday," co-hosted by Shaw Town, Next Level Events, Location415, Ankh Marketing, Deshawn Mitchell, and J.E. Media. Da best!!! No sportswear, tennis shoes, hats, or T-shirts. Keep it classy, y'all.
Fri/3, 9 p.m., $20 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

CHRISTIAN AUDIGIER HIGH FASHION CLOTHING EVENT

Not to be missed, party people! This exclusive luxury lifestyle event is all about living large. You know those way-dope hats, shirts, and bags with all the sparkly fancy writing on them that high-profile celebrities like Manny P., Colby O. Donnis, Jayde Nicole, Ike Taylor, Michael White, and the smokin' hot Ikki Twins wear? Fuck Ed Hardy, Christian Audigier's your man for the true L.A. look with UFC cred. Your host, my man, Boogie will be giving out *thousands of dollars' worth* of sophisticated Christian Audigier apparel at the one and only Boss 750 Luxury Lounge Nightclub. And the first 50 ladies get a free gift bag! Reserve your booth now, dawg — this one's gonna be hecka packed. Dress code strictly enforced, no baggy clothes or sports attire.
Sat/3, 10 p.m., $20. Boss, 750 Harrison, SF. www.boss750.com

SAMANTHA RONSON

Yo, I don't get it, y'all. If you're gonna be a lesbo, why you gotta look like a punk rock dude? I like the lesbians with the big racks and long-ass fingernails on the porno who get down in the hot tub with the whipped cream. Warm it up, ladies! *Yeah*. Just don't try to compete with me and my boys in the satisfaction department, fo' rock 'n reals. Ain't nothing like a real man's loving. You with me, fellas? Knock 'em back. Boom. This man-chick Ronson may use that Lohan hottie as a muff-warmer, but a girl behind the "wheels of steel" trying to spin like a real DJ? What to the what-what? If she shares out some Lindsay, though, I may let her sing a verse on my forthcoming album, *Bay Up or Shut Up, Bitchez*. Drop date: May 15 on Rock Star Energy Drink Records. Free downloads now on the MySpace.
April 10, 9 p.m., $15. Slide, 430 Mason, SF. www.slidesf.com **SFBG**

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WED 4/1 — FANCY DAN BAND, MY OLD LADY SHOVELMAN (ALT/CW) 8PM $5
THU 4/2 — JESSE JAY HARRIS QUARTET (HILLBILLY JAZZ) 6-9PM NO$
FRI 4/3 — FREE OYSTERS ON THE HALF SHELL 5:30; DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP) NO $; RED HOTS BURLESQUE 7:30; THE BOTTICELLIS, THE DRY SPELLS, X-RAY PRESS (INDIE) 9PM $5
SAT 4/4 — CHICARONES- DJ'S, BBQ, BEER BUST (BENEFIT FOR AGUILAS) 3-8PM $1; ASSEMBLE HEAD IN SUN-BURST SOUND, HOT LUNCH, PINS OF LIGHT (HARD ROCK) 9PM $7
SUN 4/5 — SALSA SUNDAYS ORQUESTRA AMERICA 3-8PM $8 DANCE CLASS 3:15
MON 4/6 — DOLLAR DAYS $1 PABST/$2 WELL RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM; FILM SHOWING-OCCUPATION 101 6PM
TUE 4/7 — GO WEST YOUNG MAN, MERIDIANS (INDIE) 8PM NO$; SWING GOTH - DANCE CLASS/DJ 7:30

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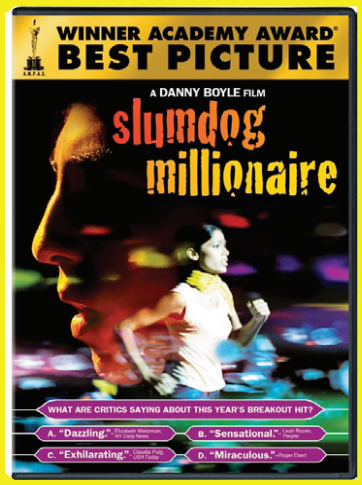
JJ Cale - *Roll On*
Rounder
Cale's newest is a powerhouse of his laid-back soulful vibes. The title cut features Clapton as well, and he and JJ fit together like family. There's only one JJ Cale.
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Gaffigan has become one of the elite super-comics of the modern day, with his clever, subtle style honing in your funny bone with uncanny directness. If you liked ***Beyond the Pale***, this one will knock you over and throw you down the stairs.
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Pier Paolo


PIER PAOLO PHOTO BY PIER PAOLO

PREVIEW Though not as well known as contemporaneous post-punk politicos Gang of Four and Scritti Politti, Milanese quintet Pier Paolo produced a trio of wildly experimental EPs in the late 1970s that refuse to assimilate to faddish rock historiographies. *Avanti* (Rabbit's Moon, 1978) and *Naked City* (Dérive, 1978) shadow Gramsci-inspired lyrical denouements with febrile musical leitmotifs that seem to dissolve as soon as they are discerned. Putting to shame Factory Records' later situationist-ripping tactic of sheathing 12-inch singles in sandpaper, they even released one single as a 78 rpm wrapped in pages from *Cuir* magazine. Pier Paolo has long known how to cultivate an enigmatic image, right down to posing for their own photos. The group's central innovation — a split-screen approach to rhythm and textural ambience, set astride by Gérard Lebovici's dry production — may not sound like much on paper, but the double-drummer chaos suggests what would have happened if the Talking Heads and Brian Eno had pushed past bourgeois niceties. The band's unmatched achievement is *Abjection* (NoNo, 1979), a mutant mix of millennial dub, soft-hewn minimalism, and verses cribbed from *The Society of the Spectacle*. Thirty years later, Pier Paolo is making its first stateside appearances, and the shows promise to be a bold redress of the usual reunion tactics. **(Max Goldberg)**

PIER PAOLO with Conrad's Bane. Wed/1, 8 p.m., $20.
Direland, 401 Paril Loofs, SF. (555) TEO-REMA, www.fakebands.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 1

ROCK/BLUES/HIP-HOP

Apache, Stalkers, Prima-Tivas, Daggerman on Decks Knockout. 9pm, $6.
Bohren Und Der Club of Gore, Viod Ov Voices Great American Music Hall. 9pm, $16-18.
David Landon Band Biscuits and Blues. 8pm, $15.
Expendables, Less Than Jake Warfield. 7pm, $25.
Fancy Dan Band, My Old Lady, Shovelman El Rio. 8pm, $5.
Gooferman Annie's Social Club. 8pm, $7.
Maybelle Boom Boom Room. 9:30pm, $5.
Raised by Robots, New Faces, Long Thaw Red Devil Lounge. 8pm, $8.
Ratatat Fillmore. 8pm, $25.
Rupa and the April Fishes, Locura Independent. 8pm, $17.
Shredding, Manifest, Sabreteeth Hemlock. 9pm, $6.
"St. Stupid's Day Celebration" Elbo Room. 8:30pm, $6-8. With Los Banos, Fluff Grrrl, Fuxedos, Brian Kennedy Fresno, and more.
3OH!3, Maine, Family Force 5, Hit the Lights, A Rocket to the Moon Grand. 6:30pm, $18.
Trews, Triple Cobra, Actors Bottom of the Hill. 9pm, $10.
Whaletail, Radio Star SF, Links Grant and Green. 9pm, free.
Brad Wolfe, James Lanman, Jane Lui Hotel Utah. 8pm, $7.

BAY AREA

American Economy, Batrhyme 19 Broadway. 7pm.
"Beckett's Musical Forum" Beckett's. 10pm, free. Open mic hosted by GG Tenaka.
Burbank International, One F, Hammer Horrorclassics Uptown. 9pm, free.
India.Arie Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; www.livenation.com. 8pm, $32.50-39.50.
Interstellar Grains, Last Ambassadors, Links, Addmoss Blakes. 9pm, $10.
Petty Theft Marin Brewing Company, 1809 Larkspur Landing, Larkspur; (415) 461-4677. 11:30am.
"Redwood City Blues Jam" Little Fox. 7pm, free. With Kenny Blue Ray.
Slowdown, Molestations Stork Club. 9pm, $7.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 9pm, $5-10.
Everyday People Yoshi's San Francisco. 8 and 10pm, $15.
Sam Grobe Heinz Shanghai 1930. 7pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Alejandro and JC Rocket.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Big Cheese and Jive Rats Anna's Jazz Island. 8pm, $10.
Joshua Redman Trio Yoshi's. 8 and 10pm, $26.

FOLK/WORLD/COUNTRY

"Bluegrass Country Jam" Plough and Stars. 8:30pm, free. Acoustic musicians are invited to join Jeanie and Chuck to jam.
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.

BAY AREA

Bearfoot 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, $15. Acoustic, bluegrass.
Rumbache Shattuck Down Low. 8pm, $10. Live salsa and dance lessons.

DANCE CLUBS

Afreaka! Attic, 3336 24th St; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa.
Booty Call Wednesdays Q, 456 Castro; www.juanitamore.com. 9pm, $2. With resident DJs Juanita MORE!, Joshua J, and Brandon. Featuring Sammy Jo, the Scissor Sisters tour DJ.
Kaskade Slide. 9pm, $15. Album release party for *The Grand*.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Willie Joe.

THURSDAY 2

ROCK/BLUES/HIP-HOP

Jonathan Beast and the Bathroom Floors, Apple Pie Hopes, Coca Cola, Cloud Archive Knockout. 10pm, $6.
JJ Cale, JL Stiles Bimbo's 365 Club. 8pm, $35.

A portion of proceeds benefits Grateful Dogs Rescue.
Chop, Donts, Jared Mees and the Grown Children Hotel Utah. 9pm, $6.
Christopher Fairman, Curt Yagi Band, Aeroplane Soul Grant and Green. 9pm, free.
Get Up Kids, Train the Dentist Great American Music Hall. 8pm, $26.
Eoin Harrington, David Baron, HYIM Café du Nord. 8pm, $12.
John Brown's Body, Blue King Brown Independent. 9pm, $17.
Chris Klein and the Boulevards Boom Boom Room. 9:30pm, $8.
Ratatat Fillmore. 8pm, $25.
Skin Horse, Nanda Devi, Cloud Archive Hemlock. 9pm, $6.
Thursday Throwdown Shattuck Down Low. 9pm, free. Resident DJ Ren the Vinyl Archaeologist with DJs Platurn Jah Yzer, Pam the Funkstress and more spinning hip hop classics, 80's, flashbacks, house, electro, funk, and soul.
White Denim, Lemon Sun, Amateurs Bottom of the Hill. 9pm, $10.
Pat Wilder Biscuits and Blues. 8pm, $15.
Rachel Yamagata, Greg Laswell Slim's. 9pm, $17.

BAY AREA

Dave Stein Hub-Bub Beckett's, 2271 Shattuck, Berk; (510) 647-1790. 10pm, free. Funk, rock, soul and jam.
Moonalice 19 Broadway. 9pm, $10.
Tesla, Leo Project Fox Theater. 8pm, $32.50.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Rags Tuttle and Alejandro.
Jeff Money Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Stompy Jones Top of the Mark. 7:30pm, $10.
Marlina Teich with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595. 6pm, free.
Times 4 Shanghai 1930. 7pm, free.

BAY AREA

Joshua Redman Trio Yoshi's. 8 and 10pm, $26.
Kelly Park and His Trio Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

Hapa Yoshi's San Francisco. 8 and 10pm, $30.

BAY AREA

Dave Stein Hub-Bub Beckett's. 10pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, $6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with guests J Elrod and B Lee.
Bingotopia Knockout. 8-10pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Molly.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark, 9pm, free. Heavy funk breaks, the early days of hip hop, boogie and classic Jamaican riddims hosted by MAKossa and Kung Fu Chris with guest DJ b.cause.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
M80 Dubstation, Dr. Fameus, Sexytime, BOGL Mission Rock Café. 10pm, $8.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 3

ROCK/BLUES/HIP-HOP

American Professionals, Redwood Plan, Lepish, New Hope for the Dead Annie's Social Club. 9pm, $7.
Greg Ashley, No One and the Nobodies, Butterfly Bones Rickshaw Stop. 8pm, $8.
Deadfly Ensemble, Swann Danger, Black Bow Hemlock. 9:30pm, $8.
Delgado Brothers Biscuits and Blues. 8 and 10pm, $20.
Disco Biscuits Fillmore. 9pm, $25.
Great Lake Swimmers, Kate Maki, Winterbirds Bottom of the Hill. 9pm, $12.
Jason Isbell and the 400 Unit Independent.

CONTINUES ON PAGE 34 ››

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Aaron Axelsen
DJ Omar and
Jet Set James
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FRI/3
ROCK/BLUES/HIP-HOP
CONT>>

9pm, $15.
Jeremy Jay, Maus Haus, Mantles Café du Nord. 9:30pm, $10.
Moonalice Slim's. 9pm, $15.
Music Lovers, Nightshuttle Make-Out Room. 7:30pm, $6.
Leon Redbone, Jay Alexander Great American Music Hall. 9pm, $25.
Room for a Ghost, Them Hills, Mosshead Kimo's. 8pm, $10.
***Saviours, Scarecrow, Dusted Angel** Elbo Room. 9pm, $8.
Shakedown, Burnt Grant and Green. 9pm, free.
Stereo Total, Leslie and the Lys Bimbo's 365 Club. 9pm, $20.
Whiskey Thieves Pier 23. 9pm.

BAY AREA
Harry Bolles, Downer Party, Vitamin Party, BWUH Temescal Arts Center, 511 48th St, Oakl; www.lavabooking.net. 8pm, $10.
Green Machine Beckett's. 10pm, free.
Mark Hummel and Jerry Zybach Bobby G's Pizzeria, 2072 University, Berk; www.markhummel.com. 9pm, free.
Moody Blues Fox Theater. 8pm, $45-65.
Scissors for Lefty, French Cassettes, Alright Class Uptown. 9pm, free.
Sex With No Hands Integrated Design Studio, 219 Shoreline, Mill Valley; (415) 381-9500. 6pm, free.
Wonderbread Five, Lab Rats Little Fox. 8pm, $14.

JAZZ/NEW MUSIC
"Amendola vs. Blades: Ellington's Far East Suite and Original Compositions" Red Poppy Art House. 8pm, $10-15. With Wil Blades and Scott Amendola.
Bill Frisell's Disfarmer Project Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 8pm, $20-60.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Rags Tuttle, Alejandro Jauregui, and Jason Marion.
Proteges of Hyler Jones Shanghai 1930. 7:30pm, free.

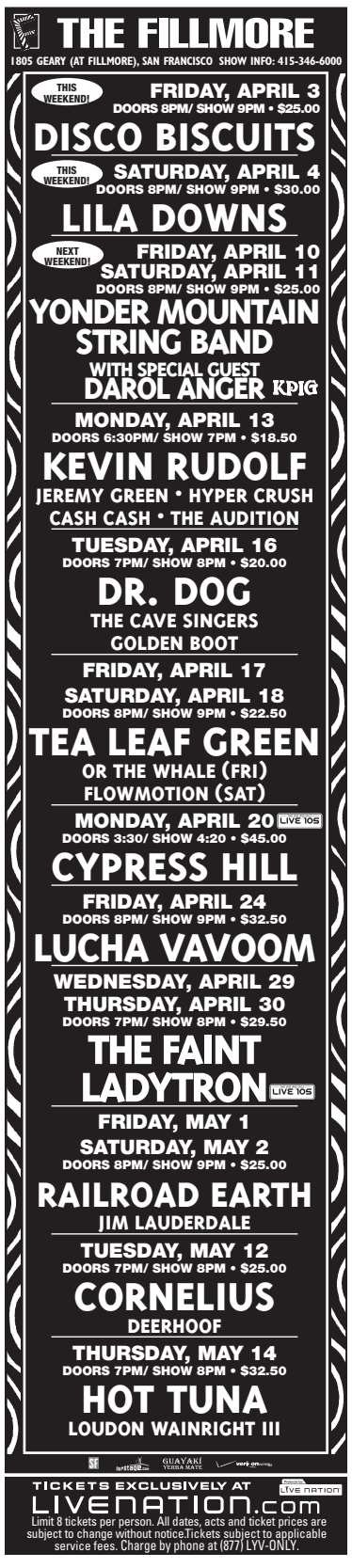
BAY AREA
Clifton Burton's Upside Down and Backwards Anna's Jazz Island. 8pm, $12.
Joshua Redman Trio Yoshi's. 8 and 10pm, $30.
Quartet Gadjo Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.

FOLK/WORLD/COUNTRY
International Roma Day Celebration Croatian American Cultural Center, 60 Onondaga; (510) 649-0941. 7:30pm, $15. With Balkan Romani Band and Edessa and Brass Liberation Orchestra.
Tango No. 9 Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.

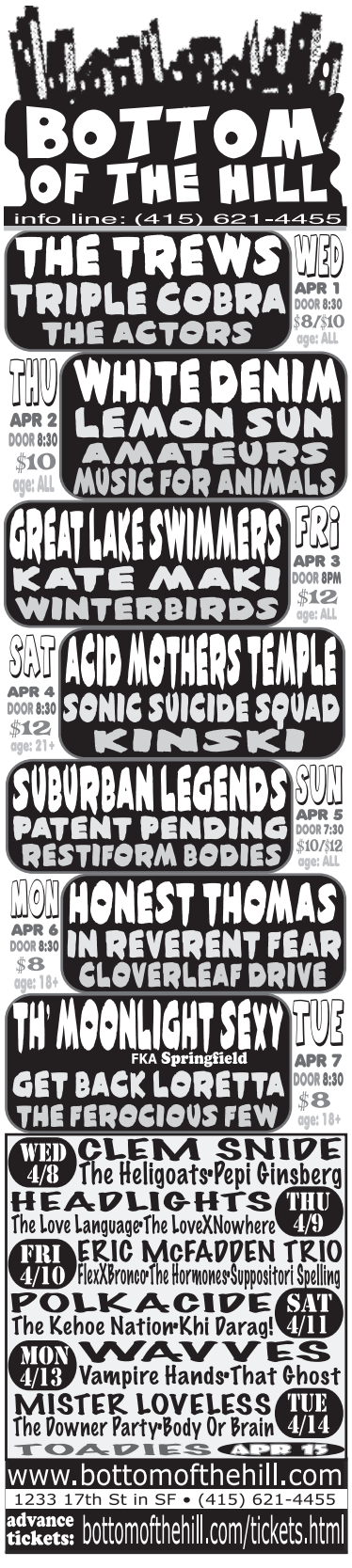
BAY AREA
Beth Nielsen Chapman Rudramandir, 830 Bancroft, Berk; (510) 486-8700. 8pm, $25. A celebration of life.
Green Machine Beckett's. 10pm, free.
Habib Koité and Bamada Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988. 8pm, $22-36.
Spud's Jazz Jam Spud's Pizza, 3290 Adeline, Berk; (510) 597-0795. 7pm, free.

DANCE CLUBS
Activate! Lookout, 3600 16th St; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
dance.repeat Paradise Lounge. 10pm, $13. Washington DC duo Nadastrom spin electro hip-hop and dance-floor synth-rock.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Eye Candy 111 Minna. 9pm, $10. DJs Party Ben, Ajaxx, Richie Panic, and more present a sexy night of mash up madness.
Fo' Sho! Fridays Madrone. 10pm, $5. DJs Kung Fu Chris, MAKossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
MELT: Dee and Dee's Dirty 30th Azul, 1 Tillman,









Kayhan Kalhor



PHOTO BY AMBER DARRAGH

PREVIEW Kayhan Kalhor's splendid vehicle is the kamanche, a bowed string instrument often rendered in English as a "spike fiddle." Don't be fooled by that bit of orientalism. Neither folksy nor punk, in Kalhor's hands, the kamanche sings an eloquent and breathless tune, as assured and unfaltering as an operatic coloratura. Partnered with the rich and flawlessly clear string-tugging of the charismatic Brooklyn Rider string quartet, Kalhor's vocabulary of Persian classical music and Kurdish folk melody soars, now with the rush of a high speed chase, now with wrenching pathos that would move a heart of stone. Presenter SFJazz has dubbed the genre "world chill," and I would urge you to ignore it. What is *world*? What is *chill*? Both the youthful Brooklyn Rider and the seasoned Kalhoun perform in fiery earnest, with scarcely a glance at any East-meets-West gimmickry. Still, without burdening these fine players with the shlockiness of a term like "world chill" or "crossover classical," it's fair to say this pairing builds shrewdly on the success of projects like Yo-Yo Ma's intercultural Silk Road Ensemble and Kronos Quartet's record *Caravan,* (Nonesuch, 2000) which featured Kalhor's grandly titled composition *Gallop of a Thousand Horses.* As that name suggests, when alumni of the European symphonic tradition and virtuosos like Kalhor jam out, there's no fear of the epic. Watching this group feels like surrendering to the pleasures of a sweeping cinematic journey. And I watched it on YouTube — the Palace of Fine Arts will be the silver screen. **(Dina Maccabee)**

KAYHAN KALHOR With Brooklyn Rider. Sun/5, 7 p.m., $20–$55.

Palace of Fine Arts Theatre, 3301 Lyon, SF. 1-866-920-JAZZ, www.sfjazz.org

SF; (415) 362-9750, 10pm, $10. DJs Ant-1, Butter B, Miss Toats and more rocking hip hop, electronic, 80's, R&B and Soul.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Oldies Night Knockout. 9pm, $2-4. DJs Primo, Daniel, and Lost Cat spin doo-wop, one-hit wonders, soul, and rock n' roll.
OTT, Daedalus, KJ Sawaka Mission Rock Café. 10pm, $12. Also with Antiserum, Abai, iNi, and Dr. Dylon.
Popscene vs. Loaded Rickshaw Stop. 10pm, $10. Dance party with DJs Omar, Aaron, and Commodore 69, plus guest Autoerotique.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Sharam Ruby Skye, 9pm, $30. Sharam's first live performance of his new album, *Get Wild,* featuring a hybrid sound of new tech-house, techno, electro, psychedelia, acid house and rock/dance.
Strangelove Cat Club, 10pm, $6. Vinyl night: no CDs, no laptops, and no fucking iPods. DJs Tomas Diablo, Mitch, Party Ben and more. Dark electro, industrial, new wave and goth.

SATURDAY 4

ROCK/BLUES/HIP-HOP

Acid Mothers Temple, Sonic Suicide Squad, Kinski Bottom of the Hill. 9pm, $12.
Lily Allen, Natalie Portman's Shaved Head Warfield. 9pm, $32.
Damon and the Heathens Boom Boom Room. 10pm, $10.
Lila Downs Fillmore. 9pm, $30.
***Haunted, Merauder, Agonist** Slim's. 8pm, $18.
Mission Players, Sun House Grant and Green. 9:30pm, free.
Papa Grows Funk, Brian Jordan and Wil Blades Independent. 9pm, $25.
Pirate Radio, All My Pretty Ones, Civil War Hotel Utah. 9pm, $8.
Rock Fight, Disastroid, Fear the Fiasco Thee Parkside. 5pm, free.
Kevin Russell Biscuits and Blues. 8 and 10pm, $20.
***Thee Merry Widows, Hooks, Disciples** Annie's Social Club. 9pm, $8.
Tiffany Joy Trio Actor's Theatre, 855 Bush; www.tiffanyjoy.com. 10:30pm, $5-10.
Valerie Orth Band, Alexis Harte, Vanessa Lowe Café du Nord. 9pm, $12.
Vena Cava, Bumbklaatt Knockout. 4-8pm, $5.

BAY AREA

Evolution: A Tribute to Journey, Generation Swine: A Tribute to Motley Crue, Terry Heavenly States, Federalists, Somehow at Sea Uptown. 9pm, $12.
***Lamb of God, Suicidal Tendencies, Children of Bodom, God Forbid, Municipal Waste** Event Center at San Jose State, 290 S. Seventh St, San Jose; www.livenation.com. 7pm, $35.
Lauderdale Band Little Fox. 8pm, $16.
Monophonics 19 Broadway. 9:30pm, $15.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Darren Johnston Quintet Red Poppy Art House. 8pm, $10-15.
Go Van Go Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Ahmad Jamal Herbst Theatre, 401 Van Ness; www.sfjazz.org. 8pm, $25-75.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Rags Tuttle, Alejandro Jauregui, and Jason Marion.
Oregon Yoshi's San Francisco. 8 and 10pm, $25-30.
Ricardo Scales Top of the Mark. 9pm, $10.
Lolita Sweet Shanghai 1930. 7:30pm, free.

BAY AREA

"Berkeley Jazz Guitar Festival" Starry Plough. 9pm, $12. With George Cole and Vive Le Jazz, Terrence Brewer, Café Americain, and Michto Pelo.
Andrea Brachfeld Mill Valley Masonic, 19 Corte Madera, Mill Valley; (415) 389-5072. 8:30pm, $20-25.
Houston Jones Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.
Joshua Redman Trio Yoshi's. 8 and 10pm, $30.
Planet Loop Beckett's. 10pm, free.

FOLK/WORLD/COUNTRY

Arlo Guthrie Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; (415) 244-9770. 8pm, $40-48. The eldest son of folk music legend Woody Guthrie featuring his son Abe and the Burn Sisters.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.
Zej and Brian Belknap Bazaar Café, 5927 California; (415) 831-5620. 7pm, free (donations accepted).

BAY AREA

Planet Loop Beckett's, 2271 Shattuck, Berk; (510) 647-1790. 10pm, free. Electric bass and drums.
Sotaque Baiano Shattuck Down Low. 9pm, $10. Live Brazilian music and resident DJ Rueben.
Andre Thierry and Zydeco Magic Landmark Ballroom at the San Jose Woman's Club, 75 South 11th St, San Jose, (408) 286-1313. 7:30pm, $20. Live traditional Southern French Creole music served up in front of a 3,000 square foot dance floor.
V Note Anna's Jazz Island. 8pm, $14.

DANCE CLUBS

artBEAST Project One, 251 Rhode Island, SF; (415) 465-2129. 10pm, $5. Stop taking yourself so seriously and put on your most ridiculous and fabulous faces and outfits to hear DJ Natureboy spinning disco, glam rock, and electro beats.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Debaser Knockout. 11pm, $5. Wear your flannel and get in free before 11pm to this party, where DJ Jamie Jams and Emdee play alternative hits from the 1990s.
Everlasting Bass 330 Ritch. 10pm, $5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.
Evil Breaks Five Year Anniversary Mezzanine. 9pm, $20. Featuring Roxiller, Chris Carter, Diverted, JHz, and more.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Five On It Poleng Lounge. 9pm, $5. Live music and DJs featuring 40Love, ADDX Family, DJ Delrokz, and more.
Gemini Disco Underground SF. 10pm, $5. Disco with DJ Derrick Love.
HYP Club Eight. 1151 Folsom, SF; (415) 431-1151. 10pm, free. Opening night for this weekly gay hip hop club, featuring DJ Big G and Twin Spin.
Rebel Girl Rickshaw Stop. 10pm, $5. "Electroindierockhiphop" and 80s dance party for dykes, bois, femmes, and queers with DJ China G and guests.
Saturday Night Soul Party Elbo Room. 10pm, $10. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

SUNDAY 5

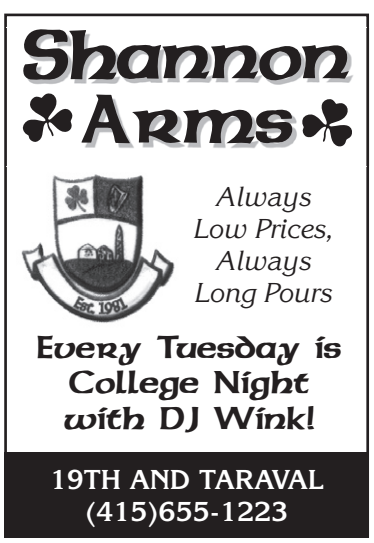
ROCK/BLUES/HIP-HOP

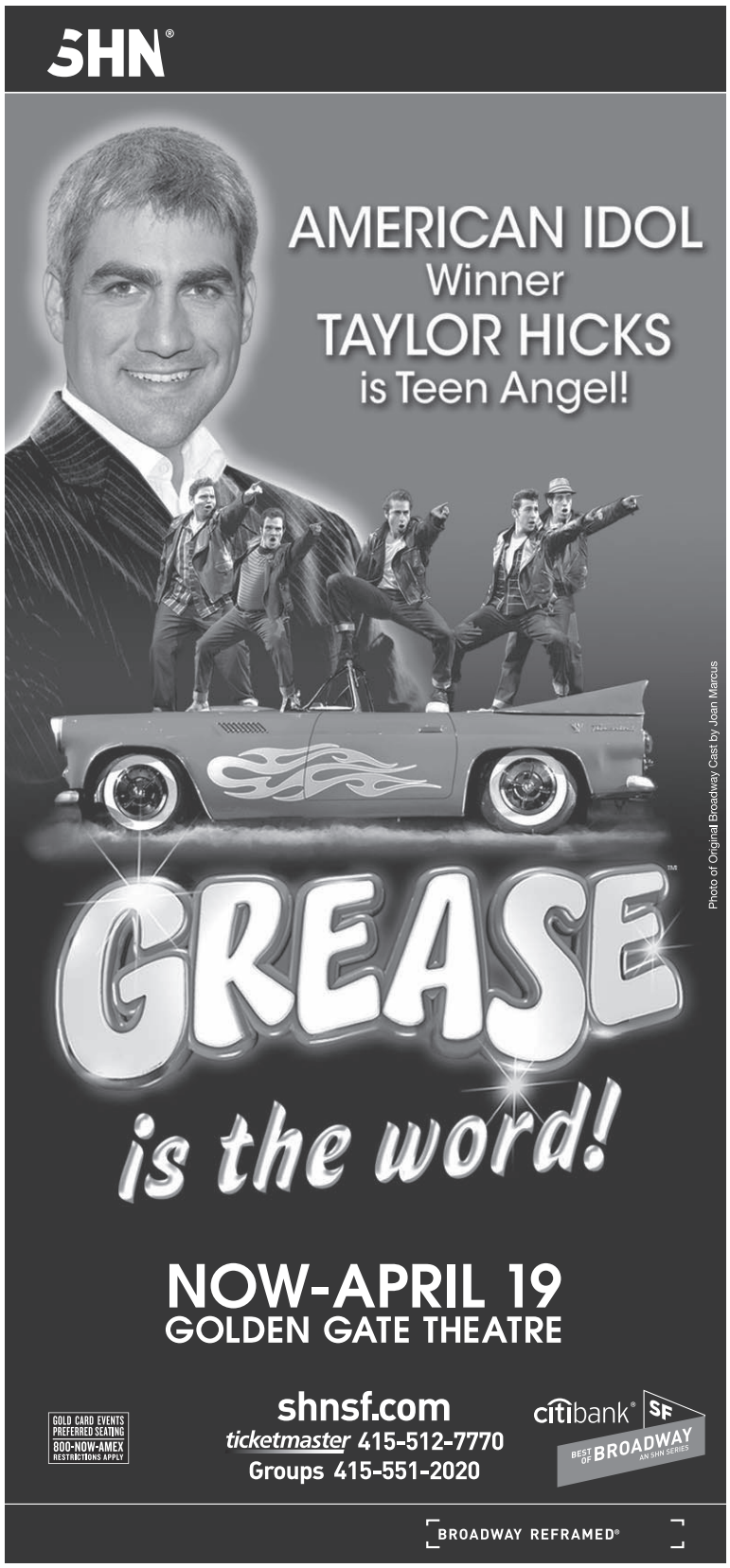
Alesana, Drop Dead, Gorgeous, Fear Before, I Set My Friends on Fire Slim's. 7pm, $15.
Eyewitness Blues Band Grant and Green. 7:30pm, free.
Geronimo, Human Quena Orchestra Hemlock. 9pm, $6.
Lloyd Gregory Biscuits and Blues. 8pm, $15.
John Wesley Harding, Eugene Mirman Independent. 8pm, $15.
Parkway Drive, Stick to Your Guns, MyChildren MyBride, Lionheart Thee Parkside. 2pm, $14.

CONTINUES ON PAGE 36 ››









SUN/5
ROCK/BLUES/HIP-HOP
CONT››

Suburban Legends, Patent Pending Bottom of the Hill. 8pm, $12.

BAY AREA
Houston Jones, Stevie Coyle Little Fox. 7pm, $17.
Pets, Top Ten, Dashing Sons Uptown. 9pm, $5. Slash Clothing 30th anniversary party.

JAZZ/NEW MUSIC
Kayhan Kalhor with Brooklyn Rider Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 7pm, $20-55.
Oregon Yoshi's San Francisco. 2 and 7pm, $5-30.

BAY AREA
Jennifer Jolly Quartet Anna's Jazz Island. 8pm, $10.

Joshua Redman Trio Yoshi's. 2 and 7pm, $5-30.
"The Music of Fred Frith" Concert Hall at Mills College, 5000 MacArthur, Oakl; www.mills.edu/musicfestival. 3pm, $12-20.
Sons of Emperor Norton Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 3pm, $8.

DANCE CLUBS
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJ Sep, Maneesh the Twister, and Vinnie Esparza.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Shuckin' and Jivin' Knockout. 9pm, free. DJs Dr. Scott and Oran spin rock n' roll, doo-wop, jive, stomp, and boppers. Plus, free fried chicken!

Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

BAY AREA
King of Kings Shattuck Down Low. 8pm, $8. DJs Common, Sensi and Smoke One spinning reggae, dancehall, roots, and lovers rock.

MONDAY 6

ROCK/BLUES/HIP-HOP
Chris "Kid" Anderson Biscuits and Blues. 8pm, $15.
Honest Thomas, In Reverent Fear, Cloverleaf Drive Bottom of the Hill. 9pm, $8.
I Was a Lover Delorean Was a Dealer, Room for a Ghost, Never Knows Best Elbo Room. 9pm, $5.
Sing It Loud, Morning Light, Friday Night Boys, Artist vs. Poet Slim's. 7:30pm, $13.
Sound Semantics Rock-It Room. 10pm.

"Steven Severin: Music for Silents" Independent. 8pm, $20. With a screening of *The Seashell and the Clergyman* (1926).

JAZZ/NEW MUSIC
Fromagique Julie's Supper Club, 1123 Folsom; (415) 861-0707. 9:30pm, $5-10 donation. Show up early (7:15pm) for Lindy Hop and swing dance lessons.
Lavay Smith Trio Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.
Seeds of Sun Martin Meyer Sanctuary at Congregation Emanu-El, Two Lake St; 1-800-838-3006. 7:30pm, $25.
Bobbie Webb Yoshi's San Francisco. 8 and 10pm, $8-12.

BAY AREA
Ab Baars Trio and Ken Vandermark Yoshi's. 8 and 10pm, $10-16.
Open mic Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 7:30pm, $3.

DANCE CLUBS
Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Krazy for Karaoke Happy Hour Knockout. 7pm-2am, free. This week's edition goes all night -- sing your best (or worst) with host Deadbeat.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. With Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin

Elbo Room

WED 4/1 8:30PM $8 $6 IN COSTUME
ELBO ROOM PRESENTS
ST. STUPIDS DAY CELEBRATION WITH LOS BANOS, FLUFF GRRRL, THE FUXEDOS, BRIAN KENNY FRESNO
PLUS REV BISHOP JOEY, REV DAVID APOCALYPSE, KARLA LAVEY, DR. HAL, MICHAEL PEPPE, MR. TEEVEE

THU 4/2 9PM $6
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER & SENOR OZ
WITH GUESTS J ELROD & B LEE

FRI 4/3 9:30PM $8
ALCOHOLOCAUST PRESENTS
SAVIOURS
SCARECROW
DUSTED ANGEL

SAT 4/4 10PM $10
SPINNING 60S SOUL 45S
SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PAUL PAUL, PHENGREN OSWALD,
($5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN 4/5 9PM $6
DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH
DJ SEP, MANEESH THE TWISTER (SURYA DUB) AND VINNIE ESPARZA (HELLA TIGHT/DIS-JOINT)

MON 4/6 9PM $5
$2 DRINK SPECIALS
I WAS A LOVER DELOREAN WAS A DEALER (L.A.), ROOM FOR A GHOST, NEVER KNOWS BEST

TUE 4/7 9PM $11-$13
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WED 4/8 9PM $6
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UPCOMING
THU 4/09 AFROLICIOUS
FRI 4/10 EARLY: LITERARY DEATH MATCH
LATE: FREE FUNK FRIDAY
SAT 4/11 TORMENTA TROPICAL
SUN 4/12 DUB MISSION: J BOOGIE (RECORD RELEASE)

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BLUE BEAR SCHOOL OF MUSIC BAND SHOWCASES

THURSDAY APRIL 2 • 8PM • $12 (ROCK/POP)
EOIN HARRINGTON
DAVID BARON • HYIM

FRIDAY APRIL 3 • 9:30PM • $10 (INDIE)
KALX PRESENTS:
JEREMY JAY
MAUS HAUS (CLOSING SET)
THE MANTLES

SATURDAY APRIL 4 • 9PM • $12 (ROCK)
VALERIE ORTH BAND
ALEXIS HARTE (CD RELEASE)
VANESSA LOWE

SUNDAY APRIL 5 • 8PM • $12/$15 (CABARET)
2009 CABARET SHOWCASE SHOWDOWN:
HOSTED BY KATYA SMIRNOFF-SKYY AND TRAUMA FLINSTONE
FEAT. MARGA GOMEZ & MORE!

MONDAY APRIL 6 • 8:30PM • $8 (COMEDY) 18+
ROOFTOP COMEDY PRESENTS:
COLLEGE STANDUP REGIONAL COMPETITION
STANFORD VS BERKELEY

TUESDAY APRIL 7 • 8:30PM • $8 (COMEDY) 18+
ROOFTOP COMEDY PRESENTS:
COLLEGE STANDUP REGIONAL COMPETITION
UC SANTA CRUZ VS SF STATE

WEDNESDAY APRIL 8 • 9:30PM • $10/$12 (INDIE)
MARISSA NADLER

THURSDAY APRIL 9 • 9PM • $10 (INDIE)
WIRETAP MUSIC PRESENTS:
THE LOVELY PUBLIC
BATTLEHOOCH
SCHANDE

FRIDAY APRIL 10 • 9:30PM • $10 (INDIE)
THE BUTLERS
LITTLE YELLOW PERFECT
(CD RELEASE AND FAREWELL SHOW!)
BRAD BROOKS

SATURDAY APRIL 11 • 8:30PM • $12 (ROCK/POP)
LUCE
HEATHER COMBS
ALDEN

SUNDAY APRIL 12 • 8PM • $12 (ROCK/POP)
ARI HEST
HANA PESTLE
DAVE SMALLEN

MONDAY APRIL 13 • 9:30PM • $12 (INDIE)
BLIND PILOT
LOCH LOMOND

TUESDAY APRIL 14 • 9:30PM • $35 (ROCK/POP)
TAYLOR HICKS
BRITTANY SHANE

WEDNESDAY APRIL 15 • 8PM • $10 (INDIE) ALL AGE
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MANIFEST
SABRETEETH

THU 4/2 9PM $6
SKIN HORSE
NANDA DEVI
CLOUD ARCHIVE

FRI 4/3 9:30PM $7
DEADFLY ENSEMBLE
SWANN DANGER
BLACK BOW

SAT 4/4 2 SHOWS - 9PM, 11PM, $12 ADV. TIX ON SALE THROUGH HEMLOCK WEBSITE
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NEIL HAMBURGER (DRAG CITY)
IMAGINE "THE" BAND

SUN 4/5 9PM $7
BURMESE
GERONIMO
THE HUMAN QUENA ORCHESTRA

MON 4/6 10PM FREE
PUNK ROCK SIDESHOW
W/DJ TRAGIC & DUCHESS OF HAZARD

TUE 4/7 9PM $6
MARABELLE PHOENIX
THE TUNNEL
WALTER MITTY'S MAKESHIFT ORCHESTRA

WED 4/8 9PM $6
STERLING SAYS
SLOW TRUCKS
MOSSHEAD

THU 4/9 9PM $6
CARLETTA SUE KAY
GARRIN BENFIELD
JESSICA PRATT

FRI 4/10
SCHAFFER THE DARKLORD
COOLZEY
RHOMBUS
9:30PM $8

SAT 4/11
EARLY 5PM FREE
THE NOSE MAGAZINE 20TH ANNIVERSARY BASH W/REZZIN
LATER 9:30PM $7
TREVOR CHILDS & THE BEHOLDERS
SILVER SKIES
THE FAMILY ARSENAL

SUN 4/12 9PM $7
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CHON TRAVIS (LOVE EQUALS DEATH)

★Fri 4/3 9PM/ $13 ALL AGES
T.S.O.L.
THE STRANGERS
THE KEGELS

★Sat 4/4
3PM FREE ALL AGES
HAPPY HOUR SHOW
RIGHT FIGHT
DISASTROID
FEAR THE FIASCO

9PM $5
CLUB FERAL
A BENEFIT FOR FOLKS ARRESTED DURING THE OSCAR GRANT REBELLIONS
LIGHT LEAKS
YEAR ONE
SUSPECT SUSPECT
DJS DURT & ERIK IHEME

★Sun 4/5 2PM $12/$14 ALL AGES
MATINEE SHOW!
PARKWAY DRIVE
STICK TO YOUR GUNS
MYCHILDREN MYBRIDE
LIONHEART

8PM $7
DC JAM SKATE ROCK TOUR 2009
FRONTSIDE FIVE
MINUS ONE
HIGHTOWER
5 DAYS DIRTY

★Tue 4/7 8PM $10 ALL AGES
ONE WAY SYSTEM (UK)
BILLYCLUB (UK)
POOP (FEAT. RIKK AGNEW)
PYSCHOLOGY OF GENOCIDE

UPCOMING SHOWS:
4/8 - THE MIGHTY RUSSIAN WINTER, ALUMINUM BABE, THE SUPER CUTES
4/9 - DEXTER ROMWEBER DUO, SASSY, THE TOUCH-ME-NOTS
4/10 - NEGATIVE PLANE, HORN OF DAGOTH, PASSIVE AGGRESSIVE, VIETUS MORTUUS
4/11 - RESTIFORM BODIES, ASTRONAUTALIS, CARS & TRAINS, BLEUBIRD
4/14 - EL TEN ELEVEN, CLOUD ARCHIVE, ARISTEIA

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FRIDAY • APRIL 3 • 6PM
ACEYALONE
The highly revered Los Angeles artist & emcee Aceyalone's latest concept album, *Aceyalone & The Lonely Ones*, is the newest collection of tracks in a larger series inspired by the different genres of music that have shaped his career. Out now!

FRIDAY • APRIL 10 • 6PM
KEELAY & ZAIRE
WITH SPECIAL GUESTS
Production duo Keelay & Zaire's *Ridin High* delivers an incredible look into the music & lifestyle of the multifaceted team. Catch them at Amoeba SF with special guests The Park, Jern Eye, Fortilive, Evangillest, and Wonway!

MONDAY • APRIL 27 • 6PM
THE GROUCH & ELIGH

@ BERKELEY:

THURSDAY • APRIL 9 • 6PM
DEX ROMWEBER DUO
Dex Romweber is an icon of the American music underground. The former frontman for psycho-surf-rockabilly-garage-punk combo Flat Duo Jets partners with his celebrated sibling Sara Romweber (Lets Active, Snatches of Pink) on drums for his new album *Ruins of Berlin*.

FRIDAY • APRIL 24 • 6PM
FLIPPER

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TUESDAY 7

ROCK/BLUES/HIP-HOP

Joe Fender Biscuits and Blues. 8pm, $15.
***Have Heart, Shook Ones, Comadre, Rotting Out** DNA Lounge. 7pm, $12.
Matt Hires Hotel Utah. 9pm, $8.
Jack's Mannequin, Matt Nathanson, Low Vs. Diamond Warfield. 7:30pm, $32.
***Marabelle Phoenix, Tunnel** Hemlock. 9pm, $5.
Mirah, Tender Forever, Leyna Noel Bimbo's 365 Club. 8pm, $16.
Alexi Murdoch Great American Music Hall. 8pm, $20.
Noodles, Mud, All Ages, Golda Supernova, Dave Dalton Red Devil Lounge. 8pm, $10.
Th' Moonlight Sexy, Get Back Loretta, Ferocious Few Bottom of the Hill. 9pm, $8.
Voltaire, Vernian Process, DJs Nako and Crackwhore Elbo Room. 9pm, $13.

BAY AREA

Fall Out Boy, Metro Station, Cobra Starship, All Time Low, Hey Monday Event Center at San Jose State, 290 S. Seventh St, San Jose; www.livenation.com. 7pm, $36.
Travis Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; www.livenation.com. 8pm, $35.

JAZZ/NEW MUSIC

Conscious Jazz Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Dave Parker Quintet Rasselas Jazz. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, $5.
Steve Carter Group Shanghai 1930. 7pm, free.
Take 6 Yoshi's San Francisco. 8pm, $35.

BAY AREA

DVC Night Jazz Band with Bob Mintzer Yoshi's. 8 and 10pm, $10-16.
"Singers' Open Mic with Ellen Hoffman" Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

Red Hot Bay Area Bluegrass Julie's coffee and tea garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free. Traditional bluegrass.

DANCE CLUBS

Art and Hip Hop Element Lounge. 9pm, $10. Featuring Arkyve, Concept Artists and Rime Fytahs, Sea One w/ DXA Brass Band and more.
Drunken Monkey Annie's Social Club. 9pm, free. "Spring Break Bitches!" with DJ KITT.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Total Vinyl Domination Argus Lounge. 9pm, free. Old-school punk and other gems with DJs Mackiveli and Taypoleon.
Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. **SFBG**

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F PUNK AS FUCK W/ DJ MASTER BLASTER
SA I ♥ Wet Panties DJ Jules (1984)
SU DJ ROOST UNO... UGLY SUNDAY
M Monday Massacre Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"
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THU APR 2nd — JOHN BROWN'S BODY — blue king brown — doors 8:30 — $15 ADV $17 DOOR
FRI APR 3rd — JASON ISBELL AND THE 400 UNIT — Justin Townes Earle — doors 8:30 — $15
SAT APR 4th — Boom Boom Room Presents — PAPA GROWS FUNK — brian jordan & wil blades band — doors 8:30 — $22 ADV $25 DOOR
SUN APR 5th — John Wesley Harding — Eugene Mirman — doors 7:30 — $15
MON APR 6th — STEVEN SEVERIN (SIOUXSIE AND THE BANSHEES) MUSIC FOR SILENTS — doors 7:30 — $20
WED 4.8 & THU 4.9/ DOORS 7:30PM/ $22 — ROBBEN FORD — BIG ORGAN TRIO
FRI 4.10/ DOORS 8:30PM/ $25 — ATERCIOPELADOS — ALEX CUBA
SAT 4.11/ DOORS 8:30PM/ $18 — NEW MONSOON — ALLOFASUDDEN
MON 4.13/ DOORS 7:30PM/ $22 — JUNIOR BROWN — ELLIOT RANDALL
WED 4.15/ DOORS 7:30PM/ $15 — THE BUDOS BAND
THU 4.16/ DOORS 7:30PM/ $16 — AN EVENING WITH — RICHARD BUCKNER
FRI 4.17/ DOORS 8:30PM/ $18 ADV • $20 DOOR — SEBASTIEN TELLIER — CHAIRLIFT
SAT 4.18/ DOORS 8:30PM/ $14 — NOAH & THE WHALE — FERRABY LIONHEART • ANNI ROSSI
SUN 4.19/ DOORS 7:30PM/ $24 — SQUIRREL NUT ZIPPERS — MAGIC MAN DEREK HUGHES
MON 4.20 & TUE 4.21/ DOORS 7:30PM/ $20 — BLACK KIDS — MATES OF STATE
WED 4.22/ DOORS 7:30PM/ $18 — MEZZANINE PRESENTS — ETIENNE DE CRECY — ALEX GOPHER
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4/2 JUG TOWN PIRATES Bluegrass 7pm / free
4/3 ZIGABOO MODELISTE King of the Funky Drums 10pm show / $12 door@9pm
4/4 CLUB KINGSTON Reggae Dj's 10pm show / $10 door@9pm
4/5 XECUTIVE SWEET Soul/Funk 4pm show / $5 door@3pm
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MERAUDER • THE AGONIST

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ALESANA
DROP DEAD, GORGEOUS
FEAR BEFORE • I SET MY FRIENDS ON FIRE

MON. APRIL 6 • DOORS 7 / SHOW 7:30 • $13 ADV. / $13 DOOR
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THE MORNING LIGHT
THE FRIDAY NIGHT BOYS • ARTIST VS POET

WED. APRIL 8 • DOORS 8 / SHOW 9 • $15 ADV. / $15 DOOR
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THE HENRY CLAY PEOPLE

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VETIVER
RICHARD SWIFT
ADAM STEPHENS (OF TWO GALLANTS)

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GARY LOURIS & MARK OLSON
TEDDY THOMPSON

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BEAUSOLEIL AVEC
MICHAEL DOUCET
DAVID LINDLEY

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Gibson Baldwin





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BOTTOM OF THE HILL
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BRUNO'S
2389 Mission
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7 Claude
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CAFE COCOMO
650 Indiana
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CAFÉ DU NORD
2170 Market
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508 Haight
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CASANOVA LOUNGE
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1190 Folsom
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298 11th St
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CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB 525
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
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CONNECTICUT YANKEE
100 Connecticut
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DANNY COYLE'S
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ENDUP
401 Sixth St
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(415) 861-2890

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

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662 Mission
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295 Terry Francois
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243 O'Farrell
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3223 Mission
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2526 Mission
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916 Grant
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444 Jessie
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119 Utah
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Pier 23
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2700 16th St
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3158 Mission
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3639 Taraval
(415) 240-8360

RITE SPOT
2099 Folsom
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406 Clement
(415) 387-6343

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420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
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133 Steuart
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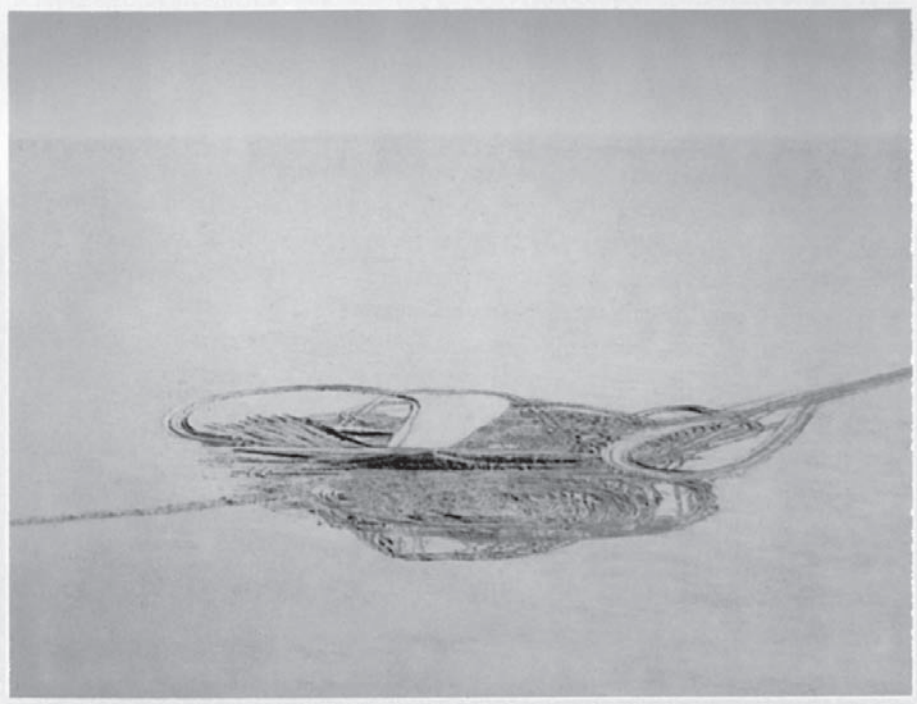
SFBG

visual art

The U.S. landscape is vulnerable to twisters and tattooed by mankind in the photography of San Francisco's Baum Award winner Sean McFarland, who makes use of collage to create images of primal dreamlike potency.

TORNADO, 2008 AND *TRACKS*, 2008 COURTESY OF SEAN MCFARLAND





Stormy weather

Sean McFarland blends photography and collage to picture us

By Johnny Ray Huston
› johnny@sfbg.com

It's a pleasure to see Sean McFarland receive the Baum Award for Emerging American Photographers. Last August, McFarland was one of the eight artists or groups showcased in the *Bay Guardian*'s second annual photo issue. The Baum Award is a national honor designated for photographers at a pivotal point in their development, and in McFarland's case, that development is the opposite of predictable. While many photographers work toward "dazzle 'em" displays of technical virtuosity, McFarland has moved away from earlier saturated digital color images toward simple Polaroid photos that possess ominous allure.

Did I say simple? McFarland's dreamlike images of weather and landscapes are only simple in appearance — they require subtle combinations of photography and the increasingly popular practice of found-image collage. In terms of subject matter, they personalize and miniaturize the vast and unsettling images of the semi-settled West present in the camera art of Michael Light, David Maisel, and Trevor Paglen. The title of Lindsay White's current show at Ping Pong Gallery, "A Field Guide to the Atmosphere," might just as well apply to McFarland's work. The atmosphere is stormy, and as troubling as it is beguiling.

SFBG *In the last year or two, your work has shifted away from urban views to elemental images: sky, sea, vast land. What has set you off in that direction?*

Sean McFarland I've been thinking a lot about the ways in which the earth changes. In an urban environment, we build buildings, roads, and parks, changing the landscape. These are immediate and obvious alterations of our environment. Our actions also change the landscape as we alter the climate — more frequent and powerful storms, rising seas. By focusing on making images of the natural world, of the landscape, I'm interested in making pictures of us. How we change the earth and how the earth effects us.

SFBG *Your work from the earlier 2005 era reminds me a bit of a short film,* site specific_Las Vegas 05*, by an artist named Olivo Barbieri. It has amazing colorful aerial views of Las Vegas in which the city really looks like it is comprised of toy buildings and cars. Were you looking for that kind of "making strange" effect when presenting views some might take for granted?*

SM The work I was making from 1999 until around 2002 tried to take things that were fake and make them look real. When I first started re-photographing the collages I was making (in 2003), the miniaturization effect was an unexpected but welcome result. I was working in the other direction, making the real look fake. The collages are made by hand, so the edges are rough and messy. The selective blurring of images was there at first to hide where the images were put together, but it was that transformative quality of the focus that made the process intriguing to me. With the collaged images, I was taking pictures from all over, real images of real things, and by bringing those disparate elements together, the pictures raise questions about what was actually in the photograph.

The image of the park (in the *Guardian*'s August 2008 Photo Issue), for example, has the playground from Dolores Park, but with the downtown skyline and bridge removed and replaced with a sky from another city. It may be the absence of the urban center normally in the background that makes the picture seem odd, or it could be that the light from the sky is not the same reflecting off the foreground. The relationship between fact and fiction is one of the strongest reasons I work with photography as opposed to other visual art forms.

SFBG *You mention collage as a part of your process. That might not be so apparent to someone who casually glances at your photography. Can you tell me a bit about your approach to collage, and also if there are any collage artists whom you especially like?*

SM Lately I've been working to make the collage process less apparent. In the past, the images took the final form of a C-Print, made in a darkroom. Now I'm using Polaroid film. Polaroids are mementos and souvenirs of moments, places, and things that actually happened; they imply that whatever is in the picture was witnessed, was real. Since I can't really take the images I'm making, I'm using collage to do so. A good example is my image of the airplane flying over the black ocean and white land. The picture of the plane is taken from a satellite image of Earth, the land is a photograph I made in the Exploratorium (it's a picture of an exhibit that shows how land is changed by wind currents).

SFBG *Books are a big visual inspiration to me, so I liked seeing you cite the* Field Guide to North American Weather *and Gerhard Richter's* Atlas *as two recent sources of fascination and perhaps material. What drew you to those books and what do you like about them?*

SM I enjoy those books because they are both wonderful collections. I work from an archive of several thousand images. This is probably why *Atlas* is so fascinating to me. It's the source material (mostly photographs) that Richter uses in his work and it made me even more interested in his work. I like the *Field Guide* because all the pictures in it are of weather-based natural phenomena. Some of the photographs in it are pretty hard to believe, but actually happened. **SFBG**

SEAN MCFARLAND: THE 2009 BAUM AWARD FOR EMERGING AMERICAN PHOTOGRAPHERS
Thurs/2 through May 23
(reception Thurs/2, 5–8 p.m.),
free or donation
SF Camerawork
657 Mission, second floor, SF
(415) 512-2020
www.sfcamerawork.org

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

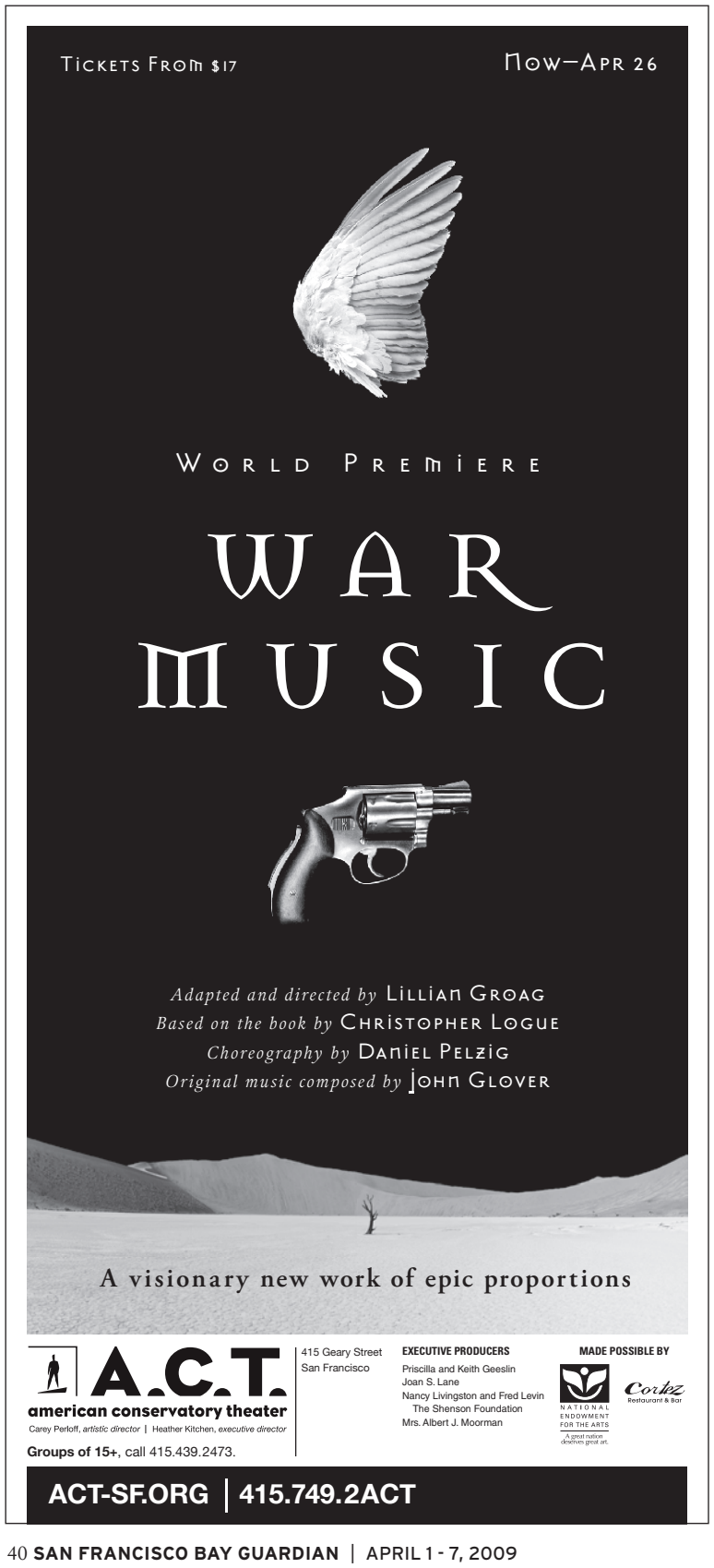
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Yves Saint Laurent."** Mammoth retrospective. Through Sun/5. **"Warhol Live."** Music-oriented Andy Warhol retrospective. Through May 17. **"The Monotypes of Richard Diebenkorn: A Recent Acquisition."** A collection of 24 prints. Through May 24. **"Signs: Wordplay in Photography."** Thematic survey. Through June 14. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.

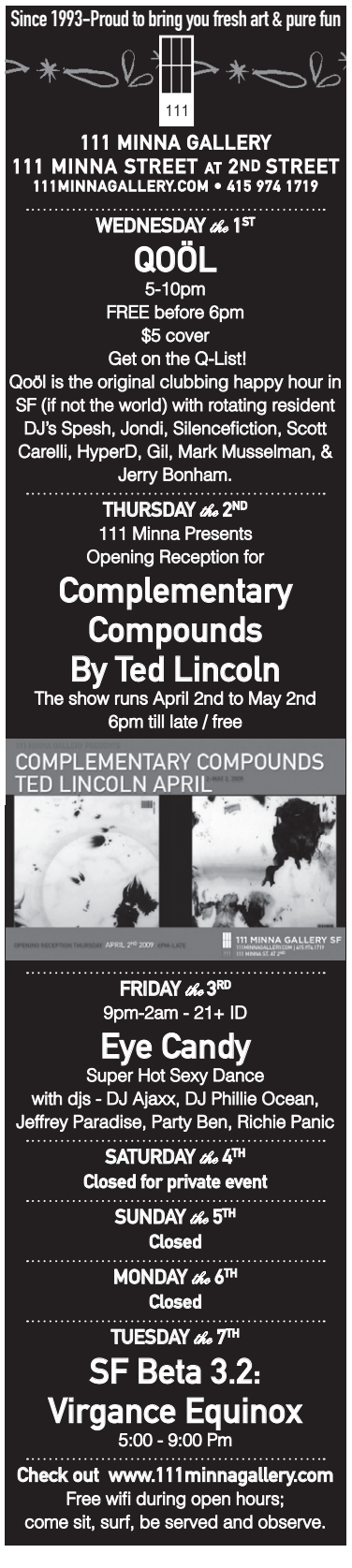
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"The 1000 Journals Project."** Through Sun/5. **"Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfien."** Contemporary work. Through April 26. **"2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen."** Through May 10. **"Austere: Selections From the SFMOMA Collection."** Photography and architecture and design. Through July 7. **"Otl Aicher: Munchen 1972."** Graphic design. Through July 7. **"Patterns of Speculation: J. Mayer H."** German architectural studio. Through July 7. **"Art in the Atrium: Kerry James Marshall."** Monumental murals. Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"Irreverent: Contemporary Nordic Craft Art."** Craft art from Sweden, Norway, Denmark, and Finland. Through April 12. **"Nick Cave. Meet Me at the Center of the Earth."** Mixed media sculptural "soundsuits" by the rising Chicago dancer-turned-artist. Sat/28 through July 5.

BAY AREA

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $8 adults, $5 seniors and young adults, free for members and 12 and under. **"Taking Refuge: Buddhist Art from the Land of White Clouds."** Survey curated by Julia M. White. Through May 3. **"Matrix 227: Mario Garcia Torres."** Conceptual work. Through May 17. **"Galaxy: A Hundred or So Stars Visible to the Naked Eye."** Museum survey curated by Lawrence Rinder. Through August 30. **"Human Nature: Artists Respond to a Changing Planet."** Collaborative exhibition. Through Sept. 27.





GALLERIES

OPENING

Academy of Art University Gallery 688 Sutter; 346-4549. Mon-Fri, 10am-6pm, Sat, 10am-5pm. "The Dimension of Dreams," group show of 33 artists (reception Thurs/2, 5:30-7:30pm). Wed/1 through April 29.

Andrea Schwartz Gallery 525 2nd St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. "Flash/Dissolve," paintings by Seamus Conley (reception Wed/1, 5:30-7:30pm). Wed/1 through May 15.

ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "In Black and White," monochromatic paintings by Kenney Mencher and Carolyn Meyer (reception Thurs/2, 6-8pm). Thurs/2 through June 27.

Braunstein/Quay Gallery 430 Clementina; 278-9850. Call for hours. "Susan York: Porcelain and Graphite: 200-2009," sculpture and wall drawings (reception Thurs/2, 5-7pm). Thurs/2 through May 2.

Caldwell Snyder Gallery 341 Sutter; 296-7896. Call for hours. "This Moment in Time," paintings by Michael Azagour (reception Thurs/2 6-8pm). Thurs/2 through April 30.

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. "Green," eco-themed group show (reception Fri/3, 7-10pm). Wed/1 through May 2.

Femina Potens 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Under the Big Top," group show of circus-inspired works (reception Sat/4, 7-10pm). Sat/4 through April 26.

Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Dana Harel: Kin," graphite drawings (reception Thurs/2, 6-9pm). Thurs/2 through May 3.

Galeria de la Raza 2851 24th St; 826-8009. "Crucero Arteros,: bi-monthly arts bazaar. Sat/2, 2-9pm.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Dean Pyington," new paintings; "thought forms 2003-2009," works on paper by Dean Smith (reception Thurs/2, 5:30-7:30pm). Wed/1 through May 2.

Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "Cold Turkey," brush and ink drawings by Bruno Fazzolari (reception Fri/3, 6-9pm). Fri/3 through May 8.

Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Once again I fail to live up to my advance publicity," paintings by David Fullarton; "Time Lapse," group show (reception Thurs/2, 6-8pm). Through April 30.

Helen Crocker Russell Library of Horticulture SF Botanical Garden, Strybing Arboretum, 9th Ave and Lincoln; 661-1316. Daily, 10am-4pm. "Nests," photography by Sharon Beals. We/1 through June 30.

Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. "A Return to Painting," group exhibition of paintings (reception Thurs/2, 5:30-7:30pm). Thurs/2 through May 2.

Intersection for the Arts 446 Valencia; 626-2787. Call for hours. "Migdalia Valdes: Every Day in Black and White," mixed media work (reception Sat/4, 6-9pm). Sat/4 through May 23.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Animal Life," oil paintings by Sherrie Wolf (reception Thurs/2, 5:30-7:30pm). Thurs/2 through May 2.

Katz Snyder Gallery Jewish Community Center, 3200 California,; 292-1200. Mon-Thurs, 8am-10pm, Fri-Sun, 8am-6pm. "Fragments of a Style," photographs by Yigal Gawze. Mon/6 through May 31.

Lahaina Galleries 645 Beach; 749-1000. Call for hours. Art by Guy Buffet. Sat/4, 3-6pm.

Madame S 385 8th St; 864-1558. Call for hours. Paintings by Nancy Peach, presented by Femina Potens Edge (reception Fri/3, 7-9pm). Fri/3 through May 12.

Market Street Gallery 1554 Market; 290-1441. Call for hours. "i/from: Clay onto Art," show of seven ceramicists. Thurs/2 through April 30.

Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "I Want You to Want Me," group show with James Gobel, Kehinde Wiley, and others (reception Sat/4, 5-7pm). Sat/4 through May 16.

Old Mint Building Fifth and Mission; 537-1105. Thurs-Sun, noon-5pm. "Faces of the City," portraits by Elaine Bagley Arnoux (reception Thurs/2, 5:30-8:30pm). Thurs/2 through Sun/5.

Public Glass Gallery 1750 Armstrong; 671-4916. Call for hours. "Desire Path Revisited," glass sculpture by Julie Alland (reception Fri/3, 6-9pm). Fri/3 through May 2.

Rare Device 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. "The Optimistic Life and Mind," new work by Mark Warren Jacques (reception Fri/3, 7-9pm). Fri/3 through April 29.

San Francisco Main Library 100 Larkin; 557-4425. "The House of Nat: Fashion Tips from the Schmulowitz Collection of Wit and Humor," collections of ill-conceived fashions and fads. Wed/1 through May 31.

SF Camerawork 857 Mission; 512-2020. Tues-Sat, noon-5pm. "Domestic Vacations," color photos by Julie Blackmon; "Even in Arcadia," photography and video by Chinese artists; "Sean McFarland: The 2009 Baum Award for Emerging American Photographers," solo award show (reception Thurs/2, 5-8pm). Thurs/2 through May 23.

688 Gallery 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. "Dimension of Dreams," books and prints by the California Society of Printmakers (reception Thurs/2, 5:30-7:30pm). Wed/1 through April 30.

Soap Gallery 3180 Mission; 920-9199; Mon-Thurs, 10am-2pm. "Familiar Dreams," mixed media work by Treatzone (reception Sat/4, 6-9pm). Sat/4 through April 25.

Togonon Gallery 77 Geary; 398-5572. Call for hours. "Bending the Rule," work by Alan Guilmette (reception Thurs/2, 5:30-8pm). Thurs/2 through May 9.

Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm. "Out of the Flat Files," work by over 30 artists (reception Fri/3, 7-10pm). Fri/3 through May 3.

A Woman's Eye Gallery 678 Portola; 731-6470. Sat-Sun, noon-5pm. "A Retrospective," watercolors and fiber and paper art by Dolores Levin (reception Sat/4, noon-5pm). Wed/1 through April 30.

BAY AREA

Arts and Consciousness Gallery 2956 San Pablo, Berk; (510) 649-0499. Call for hours. Fields of Prayer," painting, drawing, and installation by Otto Thorsen. Tues/6 through April 25.

Chandra Cerrito Contemporary 25 Grand, Oakl; 577-7537. Fri, 4-7pm; Sat, noon-3pm. "Surface Tension," group show of four artists (reception Fri/3, 6-9pm). Fri/3 through May 30.

57th Street Gallery 5701 Telegraph, Oakl; (866) 357-2709. Call for hours. Grand opening Thurs/4-Fri/5, 2-6pm.

Gallery Route One 11101 Highway One, Point Reyes; 663-1347. Work by H.D. Mott, Karen Wright Sexton, Joe Fox, and Eric Engstrom (reception Sun/5, 3-5pm). Fri/3 through May 10.

Lireille Gallery of Jewelry and Art 3980 Piedmont, Oakl; (510) 547-3455. Call for hours. Abstract paintings by Brenda Reinertson (reception Fri/3, 5:30-8:30pm). Wed/1 through May 30.

Lucky Ju Ju Pinball Art Gallery 713 Santa Clara, Alameda; (510) 205-9793. Mon-Sun, 9am-9pm. "Ju Ju Bees: The Art and Humor of Backyard Beekeeping," group show (reception Fri/3, 7pm-midnight). Fri/3 through April 29.

Mercury 20 Gallery 25 Grand, Oakl; (510) 701-4620. Fri, 4-7pm; Sat, noon-3pm. "Confluence," painting and sculpture by Margaret Chavigny and Laura van Duren (reception Fri/3, 6-9pm). Fri/3 through April 25.

Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "Meridian," senior thesis exhibition (reception Sun/5, 3-5pm). Wed/1 through April 19.

O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "Viewpoints," painting, photography and sculpture by Christie Close (reception Tues/7, 6-8pm). Tues/7 through April 30.

Red Door Gallery 416 26th St, Oakl; 377-4956. Call for hours. "Myth Magic Mystery: Art of the Inner Worlds,' group show (reception Fri/3, 6-10pm). Fri/3 through April 26.

Rock Paper Scissors Collective 2278 Telegraph, Oakl; (510) 238-9171. Wed-Sun, noon-7pm. "Heroes and Villains," group show with good-versus-evil theme (reception Fri/3, 6-9pm). Fri/3 through April 25.

Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "Small Ruins," photographs by Hannah Henry (reception Sat/4, 7-10pm). Sat/4 through May 9.

Swarm Gallery 560 Second St, Oakl; (510) 839-2787. Tues-Sun, noon-6pm. "Distant Cousins," new work by John Casey; "Nature Boy," new work by Don Porcella; "Regime Change," group show (reception Fri/3, 6-9pm). Fri/3 through May 10.

21 Grand 416 25th St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri, 4-6pm; Sat-Sun, 2-6pm. Prints by Patricia Wakida and paintings by Jason Byers (reception Fri/3, 7-10pm). Wed/1 through April 19. SFBG

stage



Charlie Varon plays 12 different parts (sometimes embodying multiple characters in a single scene) in his new comedy *Rabbi Sam*.
PHOTO BY TED WEINSTEIN

Sam I am?

Charlie Varon examines Jewish identity in the 21st century

By Robert Avila
› a&eletters@sfbg.com

He has come, he says, to take American Jewry into the 21st century. Some members of the suburban synagogue that just hired Sam Isaac, charismatic tax attorney and single father turned rabble-rousing rabbi and spiritual visionary, are thrilled. Others, not so much. Between those two poles, and across 12 fully fledged characters, solo performer extraordinaire Charlie Varon takes us on a steadily dramatic, extremely witty, and thought-provoking ride through what he pictures as a transformative moment in Jewish identity. And transformation is what Rabbi Sam — who calls the United States the most Jewish of countries and likes to draw on Lincoln as much as that other Abraham — represents.

No doubt a little shaking up was needed at the synagogue where, as Sam reminds his audience, the young have been drifting away from the religion of their parents, and where for too long the others have gotten by on hollow nostalgia ("museum Judaism" he calls it, "with just a pinch of that shtetl kitsch"). But Rabbi Sam is as determined as he is brilliantly inspired, and with the board of directors split passionately down the middle about him, a showdown looks all but inevitable.

The crux of the matter becomes Sam's vaguely suspicious management of an anonymous donor's gift of $2 million, intended specifically to take Jews, and even willing gentiles in the community, on a trip to Jerusalem for a "jolt" of Judaism straight from the Holy Land that will supposedly, under Sam's tutelage, help take American Judaism out of the past and reinvent it for the future. Slowly, as this project meets resistance from certain crotchety but not unsympathetic quarters, Sam becomes a more ambiguous figure, his embrace of certain influential members of the community beginning to smack of manipulation, his supreme confidence giving off a whiff of megalomania.

Varon's multicharacter solo show — the first in years from the famed creator of such theatrical gems as *Rush Limbaugh in Night School*, in ongoing partnership with collaborator and director David Ford — is a performance tour de force, propelling a story both compellingly nuanced and suspenseful. At the same time, and despite its dozen diverse characters and muscular wrestling with the scope of Jewish identity at the beginning of a new century, there is something of a conspicuous absence at the heart of the play, especially given the centrality of Sam's Jerusalem venture, which is Judaism and America's inevitable entanglement in the ongoing and escalating catastrophe unfolding, disproportionately, for Palestinians and Jews in Israel-Palestine.

Even if it goes unstated in the play — which may simply and understandably be trying to avoid opening a can of worms, thematically speaking — it will probably strike at least some members of the audience that Jerusalem is technically an occupied city, not, therefore, open to all, but rather a principal site of contestation.

Again, it is not hard to imagine Varon and Ford wanting to skip the issue for wholly practical reasons, as an almost uncontainable distraction from the play's wider concerns. But can it really be avoided? The modern history of Israel and the Israel-Palestine conflict surely has, at the very least, implications for the play's theme: the nature of Jewish identity in the United States today, a conundrum that American Jewish individuals and groups consciously underscore, for example, by their vocal presence at the forefront of recent nationwide protests against the U.S.-backed Israeli military incursions into Gaza. Silence on this pressing context does not banish it from the consciousness of the audience. Rather, it risks becoming, however inadvertently, a misleading gesture of its own. **SFBG**

RABBI SAM
Through May 10
Thurs–Sat, 8 p.m.; Sun, 7 p.m. (except April 19, show at 2 p.m.), $18
Marsh, 1062 Valencia, SF
800-838-3006, www.themarsh.org







PHOTO BY JOSEPH LEAVASSEUR

John Jasperse Company

PREVIEW When New York choreographer John Jasperse presented his company in its local debut in 2004, the severe and pared-down choreography of his multimedia piece *California* looked more New England Puritanism than California hedonism. Good for him, I remember thinking, for not having bought into popular stereotypes. Still the omnipresent leaf blower and the dancers' self-involvement needled me. No such hint of a cultural disconnect is likely to trouble his *Misuse liable to prosecution*, which takes its name from the milk crates we use to store and move our belongings. The work includes a live score by Mills College composer Zeena Parkins and a found-objects design for which YBCA has sent out a call for plastic coat hangers. One wonders: when Jasperse, who has been choreographing for more than 20 years, created *Misuse* in 2007 and set a zero budget for design, did he have an inkling for the rough waters the country was about to enter? In retrospect, the decision has proven visionary. *Misuse*'s original impetus came from a desire to hold up a mirror to a society in which Judge Judy makes more money than all nine of the Supreme Court justices combined, or in which the war in Iraq costs more than four times per day than the annual budget for the National Endowment for the Arts. No doubt, if Jasperse made *Misuse* today, he could come with other horror figures picked straight from the headlines. But ultimately more important than the topical resonance of this work is the integrity and refinement of Jasperse's choreography — which is his own, yet made for us. **(Rita Felciano)**

JOHN JASPERSE COMPANY. Thurs/2–Sat/4, 8 p.m., $25–$30. Novellus Theater, Yerba Buena Center for the Arts, 700 Howard, SF. (415) 978-2787. www.ybca.org

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

American Hwangap Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. $45-75. Previews Sat/4 and April 8-10, 8pm; Sun/5, 2:30pm. Opens April 11, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm (April 12, show at 2:30pm only). Through May 3. Magic Theatre performs Lloyd Suh's story of a Korean immigrant who returns to the US on his 60th birthday to reunite with the family he'd abandoned 15 years before.
Chains of Dew Randall Museum Theatre, 199 Museum Wy; 753-7037. Free. Opens Thurs/2, 7:30pm. Runs Fri/3-Sat/4, 7:30pm; Sun/5, 3pm. Also runs April 9-11, 7:30pm; and April 12, 3pm at Eureka Valley Recreation Center Auditorium, 100 Collingwood. San Francisco Free Civic Theatre performs Susan Glaspell's play about a poet who becomes bored of his day job as a bank executive.
Confessions of a Refrigerator Mother Marsh, 1062 Valencia; 1-800-838-5750. $15-50. Opens Thurs/2, 8pm. Runs Thurs-Sat, 8pm. Through April 25. Carolyn Doyle performs her play based on her own family, including a nine-year-old son with autism.
"DIVAfest" Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. $5-20. Opens Thurs/2, 8pm. Showtimes vary. Through April 25. The annual women's theater festival features the world premiere of Lee Kiszona's *An Affair of Honor,* a cabaret performance with Shannon Day, and more.
Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. $30. Opens Fri/3, 8pm. Runs Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.
Evil Hamlet by Wm Shakespeare Stagewerx, 533 Sutter; 412-3989. $20. Opens Thurs/2, 8pm. Runs Thurs-Sat, 8pm. Through April 25. CatchyName puts a sardonic spin on the Bard, moving his classic play to 1965 Brooklyn.
The Homecoming Phoenix Theatre, 414 Mason, Ste 601; 1-800-838-3006. $30. Previews Thurs/2, 8pm. Opens Fri/3, 8pm. Runs Thurs-Sat, 8pm. Through May 2. Off Broadway West Theatre Company performs Harold Pinter's family drama.
Pride Open Exit Stage Left, 156 Eddy; (510) 568-4118. $15-20. Previews Thurs/2, 8pm. Opens Fri/3, 8pm. Runs Thurs-Sat, 8pm; Sun/5, 3pm. Through April 11. Eastenders Repertory Company performs their ensemble-created work about sexual identity.
The Shape of Things San Francisco Playhouse, Stage Two, 533 Sutter; www.worklighttheatre.com. $20. Opens Thurs/2, 8pm. Runs Thurs-Sat 8pm (also April 25, 10pm). Through April 25. Worklight Theatre Company performs Neil LaBute's darkly comic take on the Pygmalion myth in reverse.
"ShortLived 2.0" Studio 250, Off-Market Theater, 965 Mission; www.pianofight.com. $20. Opens Fri/3, 8pm. Runs Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.
Wormhole Socha Café, 3235 Mission; www.crowdedfire.org. Free. Opens Fri/3, 8pm. Runs Fri-Sat, 8pm (no show April 24); April 19, 3pm. Through April 25. Crowded Fire Theater's 2009 Matchbox Production -- designed to develop new works in intimate settings -- is Marilee Talkington's 3-D sculptural soundscape.

BAY AREA

Distracted Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000. $23-61. Previews Wed/1-Fri/3, 8pm. Opens Sat/4, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also April 11 and 18, 2pm); Sun, 2 and 7pm (no 7pm on April 12). Through April 26. TheatreWorks performs Lisa Loomer's comic drama about a worn-out mother and her ADD-inflicted son.
Miss Julie Aurora Theatre, 2081 Addison, Berk; (510) 843-4822. $28-50. Previews Fri/3-Sat/4 and April 8, 8pm; Sun/5, 2pm. Opens April 9, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 10. Aurora Theatre Company performs August Stringder's classic chamber play.
Old Times Gaia Arts Center, 2120 Allston, Berk; 1-800-838-3006. $10-28. Preview Thurs/2, 8pm. Opens Sat/4, 8pm. Runs Wed-Sat, 8pm (also April 18, 3pm). Through April 18. TheatreFIRST performs Harold Pinter's tense drama. L. Peter Callender stars.

ONGOING

Act a Lady New Conservatory Theater Center, 25 Van Ness; (415) 861-8972. $22-40. Wed-Sat, 8pm; Sun, 3pm. Through April 26. NCTC performs Jordan Harrison's cross-dressing comedy.
Audacious Artefacts: Parisian Grand Guignol Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Thurs-Sat, 8pm. Through May 2. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tingling* to the elementally claustrophobic terror of *Orgy in the Lighthouse*. This spring's lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new: from dikephobia (fear of justice) to bdellophobia (fear of leeches) to a perhaps hitherto undiscovered phobia, the fear of lewd shadow puppetry. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns slink and prance across the stage in various states of undress and unprincipled behavior. In *Tics,* a hysterically-paced evening of wife-swapping between expansively sleazy Docteur Martin (Eric Tyson Wertz) and his high-strung dinner guest Monsieur de Merliot (TJ Buswell) results in a veritable onslaught of unfortunate physical reactions, while the cruel fate which befalls impossibly perky radies-thesiologist Eveline Ricard (Maria Leigh) in the 1958 adventure thriller *The Head Hunters* hearkens back to the titillating sexploitation plots found in vintage men's magazines. The night ends with an erotic take on the Thrillpeddlers patented spookshow which honestly provokes more laughs than shrieks (or moans), but hey, laughter is sexy too! (Gluckstern)
Baptized to the Bone New Conservatory Theatre Center, 25 Van Ness; 861-8972. $22-40. Previews Wed/1-Fri/3, 8pm. Opens Sat/4, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through May 3. NCTC performs Dave Johnson's dark comedy about scammers in a small Southern town.
Bisceglie's SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. $33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 26. SF's history, people, and culture are toasted and roasted with song, dance, and comedy.
Does This Piano Make My Ass Look Big? Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006. $15-20. Fri/3-Sat/4, 8pm; Sun/5, 2pm. Through April 5. Kitten can play, and sure does, in this frisky first solo outing by Suzanne "Kitten on the Keys" Ramsey, courtesy of Mama Calizo's Voice Factory. Needless to say, this means more than a piano. After a brief and tangy video introduction by the Almighty (Miss Rodney Austin), Ramsey greets her audience with brashly kittenish behavior, assuming the character of a reclusive but vivacious suburban tween-plus, dressed second-hand fabulous and plopped down like a combination Bette Davis and Little Miss Muffet, amid a girly bedroom splattered pink and cuddly, beneath a picture of Elton John (whom she dreams of marrying) and Freddie Mercury (to whom she once enthusiastically offered herself back stage — yeah, pretty unsuccessfully). What follows are a somewhat desultory but consistently amusing two acts buoyed by a series of perky and naughty original songs, some bold audience repartee, a couple more amusing video segments, and accompanying costume changes. It could have used a stronger directorial hand (Ramsey handles direction, with co-direction credit going to Dwayne Calizo), but then again you certainly wouldn't want to work out all the kinks from this show, which as is manages to be nicely bawdy, silly, sexy, and generally sacrilicious. (Avila)
Executive Order 9066 Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-25. Sat, 1pm. Through April 25. Lunatique Fantastique returns with their "live 3D animation" take on the story of a Japanese family's incarceration in a WWII internment camp.
High Spirits Eureka Theatre, 215 Jackson; 255-8207. $24-42. Wed/1, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through April 12. 42nd Street Moon performs a musical based on Noel Coward's *Blithe Spirit*.
The Love Song of J. Robert Oppenheimer Custom Made Theatre Company, 965 Mission; 1-800-838-3006. $15-25. Previews Wed/1, 8pm. Opens Thurs/2, 8pm. Runs Wed-Sat, 8pm. Through April 25. Custom Made performs Carson Kreitzer's drama about the Manhattan Project scientist.
The Model Apartment Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $15-44. Wed/1 and Sun/5, 2pm; Thurs/2-Sat/4, 8pm. Donald Margulies' comedy looks at a couple fleeing from much more than their memories of the Holocaust.
Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-50. Fri, 8pm; Sat, 5pm. Through May 2. Brian Copeland returns with his long-running solo show.
Out of Order: A Musical That Comes Out of a Toilet Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006. $15-20. Fri/3-Sun/5, 8pm. Fou Fou Ha!, in association with Everyday Theater and Mama Calizo's Voice Factory, performs Maya Culbertson-Lane's absurd musical journey.
Thom Pain (based on nothing) Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through April 19. Will Eno's *Thom Pain (based on nothing)* is an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production from Cutting Ball Theater. Bay Area audiences were introduced to Eno's blazing wit and word play last year in Berkeley Rep's local premiere of *Tragedy: A Tragedy*, but *Thom Pain*, a tortuous and wonderfully hostile-hospitable monologue, achieves a kind of ideal setting and performance in this intimate production executed to the hilt by a very impressive Jonathan Bock, under admirable direction by Marissa Wolf. (Avila)
Point Break Live! CELLSpace, 2050 Bryant; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.
Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $18. Thurs-Sat, 8pm; Sun, 7pm (except April 19, show at 2pm). Through May 10. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.
The Story SF Playhouse, 533 Sutter; 677-9596. $30-40. Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm). Through April 25. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.
Tape Royce Gallery, 2901 Mariposa; 1-866-811-4111. $20. Thurs/2-Sat/4, 8pm (also Sat/4, 2pm). An ill-tempered dealer visits his old high school friend, a documentary filmmaker, in a Motel 6 in Lansing, Mich., in this play by Stephen Belber, staged by Expression Productions.
War Music American Conservatory Theater, 415 Geary; 749-2228. $14-71. Opens Wed/1, 8pm. Runs Tues-Sat, 8pm (also Sat-Sun, Thurs/2 and April 8, 2pm; Sun/5, 7pm; Tues/7 performance at 7pm instead of 8pm). Through April 26. ACT's Lillian Groag adapted and directs this interpretation of Christopher Logue's *Iliad* translation.
Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. $25-99. Tues-Sat, 8pm; Sat-Sun, Wed/1, April 8, 15, 22, 29, May 6 and 13, and June 24, 2pm; May 24, 31 and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV-theme–sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

BAY AREA

Basha Rubenchek from Minsk, Comrade of Petaluma Berkeley City Club, 2315 Durant, Berk; 1-800-838-3006. $19-24. Thurs-Sat, 8pm; Sun, 5pm. Through May 3. Brookside Repertory Company perfomrs Mae Ziglin Meidav's play about the founder of Sonoma County's Jewish Chicken Ranch Co-Op.
Lydia Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. $20-51. Tues, Thurs-Sat, 8pm (also Thurs, 1pm and Sat, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through April 12. Marin Theatre Company performs the West Coast premiere of Octavio Solis' family drama set in 1970s El Paso.
Skylight Ashby Stage, 1901 Ashby, Berk; (510) 841-6500. $18-30. Thurs-Sat, 8pm; Sun, 5pm. Through April 26. Shotgun Players perform David Hare's romantic drama.

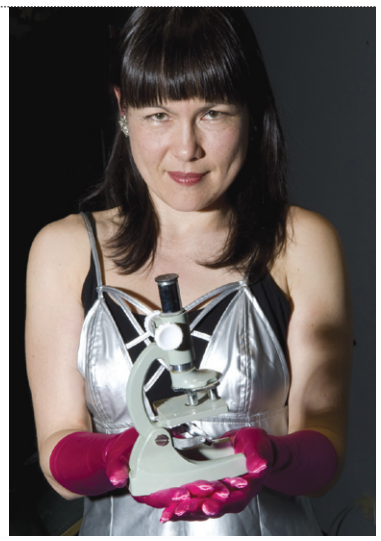
DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900, ticketmaster.com. Tues-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. Through April 12. $39-69. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance.
Dandelion Dancetheater with Mutt 49 NOHspace, 2840 Mariposa; 621-7978. $15-20. Mon-Tues, 8pm. The company performs the dance-play *Love Child Gets Sliced* with guest band Mutt 49.
John Jasperse Company Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-2787. Thurs-Sat, 8pm. $25-30. The company performs *Misuse liable to prosecution*.
PunkkiCo Dance Company Shotwell Studios, 3253-A 19th St; 289-2000. Fri-Sat, 8pm; Sun, 2pm. $5-15. The company premieres *Abstractions and Transitions*.
San Francisco Ballet War Memorial Opera House, 310 Van Ness; 865-2000, www.sfballet.org. Fri/3-Sat/4, Tues/7 and April 9, 8pm (also Sat/4, 2pm); Sun/5, 2pm; April 8, 7:30pm. $8-235. The program includes Balanchine's *Stravinsky Violin Concerto*, Christopher Wheeldon's *Within the Golden Hour*, and Jerome Robbins' *West Side Story Suite*.

PERFORMANCE

"B.O.O.B.S.! (Busty, Over-the-Top, Outrageous, Brawds Singin')" Community Music Center, 544 Capp; www.sfcmc.org. Fri-Sat, 8pm; Sun, 4pm. $15-20. Leanne Borghesi, Jessica Coker, and Soila Hughes perform this comedy cabaret.
"Cabaret Showcase Showdown: The Final Contest" Café du Nord, 2170 Market; 861-5016. Sun, 8pm. $15. Katya Ludmilla Smirnoff-Skye and Mrs. Trauma Flintstone host the culimanating performance of ten months of preliminary cabaret competitions.
"The Loom and the Ship" NOHspace, 2840 Mariposa; 621-7978. Fri-Sat, 8pm. Through April 11. $20. Penelope has her say in this interpretation of *The Odyssey* by Patti Trimble and Douglas Kenning.
"The Pride and Prejudice Project" Garage, 975 Howard; www.975howard.com. Thurs-Sat, 8pm, $10-20. Ko Labs Theater Company performs this unconventional look at a family dealing with class, money, and marriage.
"Rece$$ioni$ta" Rrazz Room, Hotel Nikko, 220 Mason; 1-866-468-3399. Fri-Sat, 10:30pm, $30. Scott Nevins performs his solo comedy show.
"Sister Spit: The Next Generation" Edinburgh Castle, 950 Geary; 772-5333. Mon, 8pm. Call for price. Spoken word from new and veteran performers, including Beth Lisick, Ariel Schrag, Sara Seinberg, Kirya Traber, Ben McCoy, Cristy C. Road, and host Michelle Tea.
"TNT: Explosive Youth Theater" Brava Theater Center, 2781 24th St; 285-1717. Fri, 7pm; Sat, 8pm. Free. San Francisco Mime Troupe and Brava Theater Academy present one-act plays written and performed by 50 youth from communities around the Bay Area. **SFBG**

"Exploratorium After Dark"



PREVIEW We all know it's fun to be kissed in the dark, especially when Nina Simone is singing about it. But is science more fun in the dark, too? The new series "Exploratorium After Dark" is out to make the case for a yes, and their experiment includes cocktails. Under the theme of sideshow science, the April 16 installment promises a trained goldfish act and mutant hijinks from Madam Yu and the Beautiful and Strange Hermaphrodite Planaria. Apparently Planaria can take at least 237 forms — roughly the same number of looks Heklina managed over the years at Trannyshack. That same night also includes a variety of classic carnival wonders, such as levitation demonstrations and rooms of melty mirrors. This week's kickoff installment brings a performance from DBR (a.k.a. Daniel Bernard Romain), his first gig a few days after an appearance on *American Idol*. Will he survive that Dante-esque experience? Find out as he collaborates with the aptly-named DJ Scientific, Elan Vytal. **(Johnny Ray Huston)**

EXPLORATORIUM AFTER DARK Thurs/2, 7–9:30 p.m., $14 (free for members).

Exploratorium, 3601 Lyon, SF. (415) 561-0363. www.exploratorium.edu

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 1

April Fools Masquerade Ball Teatro ZinZanni, Embarcadero, Pier 39, SF; (415) 438-2668. 6pm, $89. Teatro ZinZanni dedicates the evening to tricksters, jokers, and illusion with a Masquerade Ball to celebrate April Fools' Day before their current show, *License to Kiss*. Pick out your own imaginative costume and come early for cocktails and a "kissing couch."
Steps Sale San Francisco Public Library, Main Library, 100 Larkin, SF; (415) 626-7500. 11am-3pm, free. All books $1 or less.
St. Stupid's Day Parade Embarcadero Plaza, Corner of Market and Embarcadero, SF; saintstupid.com. Noon, free. Bring your pink slips and eviction notices and march through the Financial District to pay homage to the "stations of stupid." Free lunch.

THURSDAY 2

"Historic Causes and Responses to Homelessness in America" California Historical Society Museum and Bookstore, 678 Mission, SF; (415) 357-1848. 6pm, free. Historians, advocates, and community activists investigate the role of housing from the New Deal to the present.
"Women Reading, Women Writing" Women's Building, Audre Lorde Room, 3543 18th St, #8, SF; (415) 826-1300. 6pm, free. Celebrate four centuries of women's literary culture with a group of prominent Bay Area authors reading selections that inspire and speak to them.

FRIDAY 3

"9-1/2 Years Behind the Green Door" Good Vibrations, 603 Valencia; (415) 522-5460. 7pm, free. Join Simone Corday for a book reading and signing of her memoir, *9-1/2 Years Behind the Green Door: A Mitchell Brothers Stripper Remembers Her Lover Artie Mitchell, Dr. Hunter S. Thompson, and the Killing that Rocked San Francisco.*
West Portal Avenue's 21st Annual Sidewalk Arts and Crafts Show West Portal between 15th and Ulloa; (415) 566-3500. 10am-5pm, free. A wide variety of works by more than 65 artists.

BAY AREA

Cardburg 500 Lobot Gallery, 1800 Campbell, Oak; www.lobotgallery.com. 8pm, free. Opening tailgate rally for the Cardboard Institute of Technology's winner-takes-all death-race through the cardboard city, Cardburg.

SATURDAY 4

April Foul's Day Bout: Oakland Outlaws vs. Richmond Wrecking Belles Herbst Pavilion, Fort Mason, SF; www.bayareaderbygirls.com. 8pm, $17. Check out the first meeting this season of the two teams that competed for the 2008 championship.
Catwalk '09: the Search for the Next Transgender Supermodel SOMArts Gallery, 934 Brannan, SF; (415) 839-6764. 7:30pm, $35. This elite modeling competition that caters to the Transgender Community (male to female), will give cash awards to finalists judged by cocktail wear, swimwear, evening ware and personal integrity categories.
Cesar E. Chavez Holiday Parade 2009 Starts at 19th and Guerrero, proceeding to the 24th St Fair between Harrison and Bryant. Parade begins at noon, fair from 1-5pm; free. Entertainment, local food vendors and music in tribute to Chavez.
Fort Mason to Aquatic Park Meet at NW corner of Van Ness and Bay, SF; www.sfcityguides.org, (415) 557-4266. 11am, free, donations welcome. Learn about the history and culture of SF's northern waterfront.
Jazz Mafia MAPP New Door, 3075 21st St, SF; (415) 920-9200. 7pm-midnight, free. The Mission Arts & Performance Project organizes this bi-monthly music and art walk with over 15 participating venues within a four block radius.

SUNDAY 5

BAY AREA

Alameda Point Antiques and Collectibles Faire Alameda Naval Base, Alameda, (510) 522-7500, www.antiquesbythebay.net. 6am-3pm, $5-15. Hundreds of vendors sell an abundance of antiques and collectibles for a bargain.
Meet the Maker Hangar One, 2601 Monarch, Alameda, (510) 886-7418. 2-5pm, $40. Owners and distillers from more than 40 craft distilleries from across the country pour samples and discuss their process.

TUESDAY 7

Parasites Among Us Axis Café, 1201 8th St, SF; (415) 437-2947. 7pm, free. The Ask a Scientist event series brings Jim McKerrow, director at the Sandler Center for Research on Parasitic Diseases, to discuss how parasites have played a significant role in shaping the human species. SFBG

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"You say you like my eyes or only the way I giggle / Sometimes you like the smell of me or how my stomach jiggles / But you don't love me / But that's all right / Because you cling to me / All through the night." Frank resignation drips off the lines like water beading from a solitary can of beer.

-- from "Don't fear Bonnie 'Prince' Billy..." posted by Kimberly Chun in the Noise blog

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SAT April 18 @ 7pm
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SUN April 19 @ 3pm
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Vintage VW Meet
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Picture this

Eric Drooker aims a *Slingshot* at capitalist propaganda

By Ben Terrall
› a&eletters@sfbg.com

I met Eric Drooker when we were both callow teens experiencing the joys of a coed Quaker socialist hippie camp in Vermont. We skinny-dipped, which was part of the camp's official policy, and smoked pot, which wasn't. Drooker has lived in the Bay Area since the mid-1990s, but his art is closely associated with New York City. A lanky, laconic man in his late 40s, he was born and raised in Manhattan, and the city still dominates his imagery. This is true of his wordless graphic novel *Flood: A Novel in Pictures* (Dark Horse), which won an American Book Award in 1993. It also applies to the haunting silent ballad *Blood Song* (Harvest Books), published in 2002.

Yet Drooker is perhaps best known for oil paintings that grace covers of *The New Yorker* — in early September last year, his 15th cover for the magazine appeared on newsstands. Some of these paintings are also included in 2006's *Illuminated Poems* (Running Press), which pairs his art with writing by the late Allen Ginsberg. Most recently Drooker published a book of postcards titled *Slingshot* (PM Press, 68 pages, $14.05). It consists of 32 images created with razor blade on scratchboard.

Drooker's studio is located in a downtown Berkeley office building, not far from where he lives with his long-time partner. When I come by for an interview, work in progress, mostly figure studies, is in evidence on an easel and tacked to the walls. I ask him what is different about *Slapshot*. "I've always pushed publishers I've worked with in the past to use recycled paper and soy inks, but PM Press is the first outfit that actually took that request seriously," he says. "When they first approached me, I dug the fact that they were local, and printed their books right here in Oakland — not China."

Drooker's work is widely disseminated in leftist circles, at times in ways that make the idea of a body politic quite literal — the PM Press Web site notes that his art is "plastered on brick walls from New York to Berlin, tattooed on bodies from Kansas to Mexico City." He's largely bypassed the more lucrative realm of



art galleries, while allowing activists to access and use (via www.drooker.com) his images free. "I enjoy working on diverse projects that will be seen by a cross-section of the public — not just the gallery-goers," he says.

The grandson of lower East Side socialists, Drooker was born at the tail end of the post-World War II baby boom. As a teenager, he began participating in progressive politics on a neighborhood level. Early influences on his artistic style included the woodcut novels of Frans Masereel and Lynd Ward and the underground comics of Robert Crumb. During his time in Manhattan, Drooker was active in the late-1980s struggles against gentrification, and in countless anti-war campaigns. Many of the images on display at www.drooker.com stem from those political battles. Today, he believes his hometown has "become inhospitable" to anyone other than the wealthy. "It's not even a city for the middle class anymore," he says. "Unless you have big money, the message is: don't show up."

Nonetheless, Drooker still dreams about New York: "It wasn't until I moved away from Manhattan that I became more obsessed with it, and started to really appreciate its significance." He calls Manhattan "the archetypal city," and admits that its infrastructure continues to fascinate him. This quality is apparent in the meticulously detailed attention that his work pays to water towers on rooftops, subway tunnel walls, and myriad types of urban pedestrians.

As a youth, Drooker spent many hours watching vintage cartoons. His sense of humor sometimes betrays a still-evident love for Bugs Bunny and Daffy Duck. He also haunted New York's repertory movie houses in the 1970s, where he watched films made by the era's anti-Hollywood rebels, and giants of international cinema such as Akira Kurosawa, Luis Buñuel, and Federico Fellini. Given that much of this impressively prolific artist's longer form work has the narrative feel of both classic animation and the silent films of Charlie Chaplin, it isn't surprising to learn that he's been collaborating with an SF animation studio on an animation project for the last year.

Given Drooker's decades of political engagement, it's no surprise that he's opinionated about the political challenges artists face today, from economic instability and increasing gaps between rich and poor to global war and global warming. He cites Sue Coe ("amazing, hard-hitting") and Seth Tobocman as two favorite peers. Drooker is a long-time contributor to *World War 3 Illustrated*, the comics collection Tobocman cofounded in 1980. He has a new piece in the next issue, due soon.

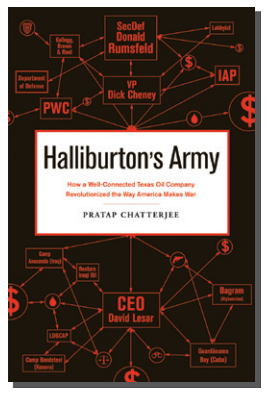
Drooker maintains that the most common contemporary political art is "right wing": namely, advertising imagery, a form he considers "as much propaganda as any mural Diego Rivera did." He says he sympathizes with people who produce commercial art to keep their families fed, but that the work is "selling you this myth of consumer culture: 'Buy this and maybe you won't feel so bad.'"

"We're surrounded by political art wherever we turn," he added during a follow-up e-mail discussion. "Advertising art is ubiquitous, it grabs us by our emotions — as all art does — and tries to sell us things. Its aesthetics are powerful, and its politics are clear. The mural-sized billboards in our public spaces were all created by artists who went to art school. What is the political message? Faith in consumerism. Until the Renaissance, artists were employed by the church. What was the message of medieval religious art? Fear god. Worship a Jewish guy being tortured to death on a cross. Obey the Vatican — or else." SFBG

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speed reading



HALLIBURTON'S ARMY: HOW A WELL-CONNECTED TEXAS OIL COMPANY REVOLUTIONIZED THE WAY AMERICA MAKES WAR
By Pratap Chatterjee
Nation Books
304 pages
$26.95

Pratap Chatterjee, director of CorpWatch, a dogged, effective monitor of corporate malfeasance, has a long track record as a muckraking journalist. The dirt he uncovers on Dick Cheney and Donald Rumsfeld's favorite company in *Halliburton's Army* could help provide grounds for an interesting, and gratifying, series of court cases.

The "army" of the title is staffed with Asians and other workers of color paid scanty wages to toil at crappy jobs once performed by U.S. soldiers. Chatterjee argues that this contracting has made U.S. warfare cheaper by allowing the Pentagon to spend fewer dollars training troops. The workers on the bottom of the ladder aren't getting much, while "cost-plus" and no-bid contracts, price-gouging, and kickbacks have shoveled tens of millions Halliburton's way. A whistleblower involved in an audit that she discovered was really a cover-up estimated that the cost of supporting Halliburton/KBR managers in Kuwait City was $73 million per year. To quote Rep. Henry Waxman (D-Los Angeles) within the book, when the Army outsources "this much work on contract management, they really are outsourcing oversight."

Chatterjee, author of 2004's *Iraq, Inc: A Profitable Occupation*, pulls together a vast amount of information (much of it gathered from trips as a reporter in Iraq and Dubai, where Halliburton moved for sunnier tax climes). At times it threatens to overwhelm his narrative. Harried publishing in tight economic times may be the reason for an excess of subsections with different typefaces — given the impressive reportage, the overall presentation is a bit jumbled. Nonetheless, *Halliburton's Army* is an important resource. **(Ben Terrall)**

food + drink

THE BLENDER

(1) Assorted canapés, Secret Garden, SF
(2) Pik-khing bpet, Basil Canteen, SF
(3) 2004 Castle Rock merlot
(4) Lamb brioche with flageolets, L'Ardoise, SF
(5) Chongga kimchi





City Grill's nouvelle American menu nods to the traditional — like hearty brunch options, served by Christina Barreto, above left — while offering excellent modern dishes in Noe Valley. | GUARDIAN PHOTO BY RORY MCNAMARA

The city and the grillers

By Paul Reidinger
› paulr@sfbg.com

At this moment — at the cusp of spring — the most happening restaurant in Noe Valley is Contigo, which opened early in March in what had been a computer store. The crowd promptly swooped, with a thickness and intensity not seen in the neighborhood since the launch of Fresca nearly four years ago and without, it seems, much in the way of worries about the economic meltdown. You step into Contigo, find yourself against a wall of chattering people, and step out. You step around the corner to City Grill and breathe more easily.

City Grill is the good new restaurant in Noe Valley no one has heard of. It opened in January in what had been the Kookez space (before that, Miss Millie's, and before *that*, Meat Market café) just a few steps away from Lupa. The owner of Lupa, Stefano Coppola, also has a hand in City Grill — but there the similarities between the two places end. Lupa serves Roman-influenced food, while City Grill is a kind of nouvelle American diner whose nearest culinary relation is probably Firefly, just a few blocks up the street.

The word "grill" makes me think of a place that serves grilled-cheese sandwiches and bitter coffee, while "city grill" makes me think of some shiny, clattery spot downtown where politicians meet at lunchtime to eat steak and hatch plots. City Grill is neither; it is, instead, a wonderfully woody neighborhood restaurant that manages to preserve much of the past while offering excellent, modern food. I'd like to add "at modest prices," but perhaps price perception carries an element of relativity. City Grill is about equidistant from cheap and fancy. You can pay quite a bit more and not do much better, and you can also pay quite a bit less and not do much worse.

At least one welcome change from the Kookez regime is that the kid-proofed menus, laminated in plastic as at innumerable chain restaurants along the limitless interstates, are gone. City Grill is kid-friendly but doesn't go overboard about it. The space's most unusual feature, from a visual or aesthetic point of view, is the exhibition kitchen, which is in the front third of the restaurant — where you might expect to find the bar — rather than (as is more usual) in or at the rear. Since the kitchen bulges out into the dining space and is a beehive of constant activity, the diner's sense is of being in the audience at some sort of theater in the round, or near-round. Most of the tables and booths have some view of the animated troupe working the kitchen.

As to what emerges from the kitchen: it's good stuff, and this isn't surprising, given the quality of Coppola's nearby Lupa. Coppola has somehow managed to bring an Italian ethic of simplicity and straightforwardness to City Grill's Cal-American menu. Each dish tends to emphasize a single, principal ingredient, with additions and amendments deployed sparingly and quietly.

A broccoli soup ($6.50), for example, struck us as just broccoli in another form, puréed with some chicken stock, thickened with a bit of potato, and given a bit of tangy crunch by scatterings of croutons and Parmesan cheese. A bowl of mussels and frites ($9.50), meanwhile, was about as disciplined as it gets, with

CONTINUES ON PAGE 46 ››

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fat Prince Edward Island shellfish topped with a stack of golden fries and a sauce of white wine, garlic, butter, and streamers of tarragon for a bouillabaisse-like hint of licorice. Since we ran out of fries long before the liquid had been sopped up, we asked for a basket of bread. Odd that such a basket hadn't been brought when we were seated — is this a new way for restaurants to cut back discreetly? — but the bread itself (French, not sourdough) was wonderfully soft and warm, and when we ran through the first basket, we were brought another.

Lamb chops ($24.50) — really a rack of lamb, with each rib bone carefully frenched) — were rubbed with herbs and roasted to the rare side of medium-rare, then plated with a whirl of well-seasoned, creamy mashed potatoes, a thicket of wilted broccoli rabe, and several mysterious, leathery hemispheres we guessed might be dried, pitted cherries.

A more fanciful preparation was a plate of pork medallions ($16) — a trio of what I took to be slices of roasted loin, each arrayed in a haybed of sauerkraut on a platform of russet potato. These layerings were set on the plate pointing outward, like the petals of a flower, while around the edges a country-mustard sauce had been napped. It all seemed naggingly familiar, but I couldn't quite put my finger on it until I was halfway through: it was a rethinking of choucroute, the warming — and highly sustaining — dish of Alsace.

Then on to Vienna for some strudel ($6) — apple, of course, studded with raisins and topped with a scoop or two of ice cream (for a buck extra per scoop). Strudel is the ultimate pastry experience of *Mitteleuropa*, but it was brought (along with coffee) by the Turks and is a version of phyllo, like its Middle Eastern cousin baklava. City Grill's strudel is golden and puffy and could stand on its own without any fruit or ice cream, just a bit of butter and a sprinkle of powdered sugar. Maybe a splash of coffee, or espresso, to wash it down. No matter how American we are, the world is always with us. **SFBG**

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By L.E. Leone
› le.chicken.farmer@gmail.com

CHEAP EATS Hardly anyone names their cat Dave. In fact, no one. That I know of. And yet, every 11 years, like clockwork or a comet, I find myself in the position of having to explain Lou Reed to someone. Why this task falls to me, I will never know. I am not in particular a fan, although I do like and sometimes love and generally "get" and occasionally even listen to Lou Reed.

On the other hand I have never enjoyed hearing Bob Dylan sing a Bob Dylan song. Somebody else — pretty much *anybody* else singing a Bob Dylan song ... sure! On the radio the other day they were talking about whether or not white guys could be "hip," and the name that kept coming up was Bob Dylan. Someone mentioned Tom Waits, and Tom Waits mentioned Chuck E. Wise, and somebody said Quentin Tarantino and the whole time I was screaming at my radio and shaking it, because that's the way I am.

I am exactly the kind of person who would name their cat Dave. As it happens, my cat came with a name already: Weirdo the Cat. But if I ever get the chance to name another one ... Dave! Dave the Cat.

Now, if I ever get to name a person, humanity's going to be in serious trouble. As is that person, Bing. Boy or girl. After the coolest white man that ever lived. I'm not old enough to even know, really, but then, most people who think Jesus was cool never actually jammed with Him, or heard or saw anything He said or did first hand, or even watched His television special — except on *South Park*. And that's animated.

My point being that I'm done with dating (again!), or at least writing about it, and so now you get to read about food, lucky you.

Eats. Cheap, yes, but *gourmet*? Not that making sense is my specialty, but why would you name your restaurant Eats and then describe it as a "gourmet breakfast and lunch restaurant"?

It's not gourmet. It's Eats. Clement and Second Avenue. Just look for the line of people waiting on the sidewalk. You'll never guess what they're waiting for: eggs. Toast. You know, potatoes ... Eats has the standardest menu on Clement. Nothing's special, not even the specials. Huevos rancheros? Yeah, special maybe in Iowa. But I ask you, Eats, is this Iowa?

No.

Wait, I made a mistake. This *is* Iowa. Naw, there *is* one thing special on the menu. It's the ricotta cheese pancakes! I found out not by sampling them, but by going to Yelp.com. Which is how I plan to review restaurants from now on. Who knew? There are 134 reviews of Eats on Yelp, and almost all of them mention the specialness of the ricotta cheese pancakes.

Hmm ... 134 people versus me. I don't know about you, but I would trust 134 voices over the evidence of my own senses. Especially since, out of any random 134 people, somewhere between 130 and 133 of them are likely to know more about food than I do.

I am a fan of cornmeal pancakes, and pancake pancakes. Word on the Web is that ricotta cheese is the way to go. They're so good, apparently, you don't need butter *or* syrup. (Many, many, many people said this.) I say: why in the wide, wonky world would I order pancakes except as a vehicle for butter and syrup?

In fact, I ordered the cornmeal pancakes, short stack, with a side of sausage. They gave me three cakes, and only two packets of butter. What the — ? I had to go find four more for myself, 'cause the service was kind of slow. The grillfriends I was with, they ordered cornmeal and regular pancakes. And we all agreed: ho-diddly-hum.

The sausage was dry.

And seriously: it may be that the ricotta cheese pancakes are as amazing as 134 people say, but my guess is they're not. If they were, the cornmeal and regular ones would at least be good, one would think. SFBG

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L.E. Leone's new book is Big Bend *(Sparkle Street Books), a collection of short fiction.*


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film

Imprisoned Irish Republican Army member Bobby Sands (Michael Fassbender, who lost nearly 40 pounds for the role) starves for his political convictions in Steve McQueen's *Hunger.* At right, avant garde filmmaker and musician Tony Conrad, whose groundbreaking art is celebrated in three San Francisco Cinematheque programs.

HUNGER PHOTO COURTESY OF © BLAST! FILMS-HUNGER LTD., TONY CONRAD PHOTO BY BETTINA HERZNER





Visceral reality

Art and horror converge in *Hunger*

By Dennis Harvey
› a&eletters@sfbg.com

Already a veteran Irish Republican Army volunteer serving his second penitentiary term at age 27, Bobby Sands was leader of Republican prisoners at HM Prison Maze, a.k.a. Long Kesh, outside Belfast in 1981. Early that year he commenced a hunger strike joined by numerous other inmates, an action intended to define IRA incarcerates as political rather than criminal prisoners while boosting international attention for the independence cause.

After 66 days, he was the first of 10 participants to die. The strike's cessation five months later (participants joined in at staggered intervals) was claimed as a victory by Conservative P.M. Margaret Thatcher and the mainstream British press. Yet the inmates won most of their demands, IRA membership surged, and the "Iron Lady" was thereafter target No. 1 for patriotic loathing among Irish free-staters.

Hunger is the first feature by Steve McQueen, the London photographer, sculptor, and maker of often black and white shorts created primarily for the more rarefied atmosphere of museums and galleries. Their minimalist rigor is very much present here in the exactitude of composition as well as their emphasis on physical detail and visceral experience. It took Julian Schnabel until *The Diving Bell and the Butterfly* (2007) to find a full-length subject that suited his tactile sense while excusing a lack of narrative instinct or interest; McQueen's got there on the first try. *Hunger* is completely realized, without compromise. It's convincingly ugly in an aesthetically beautiful way, cool to the touch, admirably near-perfect, and off-putting.

We're introduced to Sands only after several lesser figures take brief center stage: Raymond Lohan (Stuart Graham), a guard whose work weighs heavily on him; new prisoner Davey (Brian Milligan), who refuses to wear "the uniform of a criminal," thus joining the already in-progress "blanket protest"; and older cellmate Gerry (Liam McMahon), who introduces him to the "dirty protest." That protest consisted of caking walls with smeared feces, directing urine into the corridor, and letting uneaten food rot. We finally glimpse Sands (Michael Fassbender) during visiting hours; he puts up a fierce fight as he and others are violently dragged to a forced shave-and-wash.

Hunger is clinical, politically neutral, almost purely observational — interested in simply displaying rather than commenting on the sacrifices made. It's not unlike McQueen's series of postage stamps commemorating British soldiers killed in Iraq — created as part of his role as "official war artist" — that were opposed by the Royal Mail and Ministry of Defense.

Ethical debate is limited to one, 17-and-a-half minute shot in which Bobby and Father Moran (Liam Cunningham) lay out personal, political, and religious arguments for and against a potentially lethal strike. It's only in the subsequent, equally stock-still sequence — a guard sweeping an entire hall-length of piss — that the director's severity risks feeling schematic.

Needless to say, the final act is unrelenting, with its hallucinations, open sores, and actors starved under medical supervision to scarifying effect. But McQueen finds unsentimental poetry in surprising places throughout, from the snowflakes falling on Lohan's beating-scarred knuckles to Sands' lifeless face as a winding sheet is drawn over it. The institutional palette, bare-bones use of sound, even the fully exposed sinewy-to-sticklike male bodies turn docudrama into a kind of exquisite art project, at once devastating and hermetically sealed. **SFBG**

HUNGER opens Fri/3 in Bay Area theaters.

MORE AT SFBG.COM

Pixel Vision blog:
Johnny Ray Huston's interview with *Hunger* director Steve McQueen.

GO INTO THE LIGHT: TONY CONRAD'S FLICKERING CINEMA

In an online interview, experimental filmmaker and violin drone pioneer Tony Conrad relates a story: one night, underground drag superstar Mario Montez wandered into the apartment Conrad shared with filmmaker Jack Smith, and at Smith's behest began an impromptu performance. When Smith flicked on a beaten up 16mm projector to serve as a makeshift spotlight, he and Conrad became transfixed by the play of light that reflected off Montez's sequined outfit. While it would be glib — and certainly fun — to declare that 1960s structural film was born from the glittering gyrations of a drag queen, Conrad's anecdote is but one development in his longstanding fascination with the excessive sensory effects of shooting light out into the void. Conrad's 1965 16mm film *The Flicker* is perhaps his purest and best-known manifestation of this — 30 minutes of black and white stroboscopic bliss (or hell) that cast its long shadows over Brian Gysin's dream machines, and more contemporarily, Anthony McCall's striking digital light and fog projections. You'll have the chance to see how much flashing light your eyes can take when San Francisco Cinematheque presents screenings of Conrad's films in conjunction with the New York-based polymath's weekend-long residency at the concurrent Activating the Medium Festival. While Sunday night's program features *The Flicker*, it also puts it into context as a jumping off point for Conrad's subsequent process-based films and public access video works, in which activities such as electrocution and cooking take on a rhythm as mesmerizing as staring into the pulsating light of a film projector. **(Matt Sussman)**

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Made in U.S.A.

REVIEW Rialto Pictures founder Bruce Goldstein will scoop up the Mel Novikoff award at this year's San Francisco Film Festival, but local audiences have a chance to sample his good work before then during the Castro Theatre's run of Rialto's freshly struck 35–mm print of Jean-Luc Godard's widescreen, red-white-and-blue firecracker *Made in U.S.A.* (1967). If the picture seems a helter-skelter jumble of contingencies, it's important to remember it was but one of *four* Godard movies to wash up on these shores during the otherwise turbulent 12-month period slicing through 1967 and 1968 (the other three were *2 or 3 Things I Know About Her*, *La Chinoise*, and *Week End*). Of these, *Made in U.S.A.* gives the fullest demonstration of Godard's aim to create a cinema that could take part in the jagged incongruities of modern life. Listing the film's tangled referents — its confluence of aesthetics, politics, and violence crucially hinges on American hardboiled pulp and the real-life murder of Moroccan leftist Ben Barka — doesn't begin to describe *Made in U.S.A.*'s unexpected pathos. For all its agitprop overtures and modernist complications, the film is also a reflective, conflicted goodbye to the writer-director's formative romances with American culture and Anna Karina. The porcelain actress, already divorced from Godard by the time the picture was made, gives a fragmented, emotional performance almost entirely in close-up. As the long day closes on *Made in U.S.A.*, an old confidante tells Karina's Bogart-like investigator that obsolete categories of Right and Left cannot adequately address political problems, to which she responds, "Then how?" That broken question, the neutron star of Godard's career, shows no sign of letting up. **(Max Goldberg)**

MADE IN U.S.A. opens Wed/1 at the Castro. See Rep Clock.

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OPENING

Adventureland I don't know what it was like to grow up in the '80s, or to work at the local amusement park, or to hopelessly search for a job post-college graduation — OK, maybe I can relate to that last one. Either way, it doesn't really matter. *Adventureland* is the kind of movie that fills its audience with blind nostalgia: you may not know these experiences firsthand, but it sure feels like you do. The plot follows perpetual dork James (Jesse Eisenberg) as he gets forced into a summer job at Adventureland, not quite the happiest place on earth. The work isn't exactly glamorous — think dodging vomit and doling out weak prizes — but the people are the sort of perfect companions you only find in, well, '80s summer comedies. It's a credit to *Adventureland* and its talented cast that they quickly become more than mere character types. Dream girl Em (Kristen Stewart) is fascinatingly flawed, yet still manages to retain her charm. The real strength of the film, however, is that it picks up where director Greg Mottola's *Superbad* (2007) left off. Sure, there are dick jokes and pratfalls, but there's also a lot of saccharine-free sentiment. Think *The Wonder Years* and *Freaks and Geeks* after a ride on the Tilt-A-Whirl. (1:47) *Grand Lake, Presidio.* (Peitzman)

Alien Trespass *New York Times* film critic Dave Kehr once wrote, "It is a curious attribute of camp that it can only be found, not made." He was talking about *The Lost Skeleton of Cadavra* (2004); I'm referring to *Alien Trespass*, but the idea is the same. After all, who remembers *The Lost Skeleton of Cadavra*? In a few months, I'm sure *Alien Trespass* will be an equally distant memory. The more recent film is an homage to '50s sci-fi flicks — particularly the kind of B-movie trash you'd see at a drive-in or lampooned on *Mystery Science Theater 3000*. Eric McCormack stars as astronomer Ted Lewis and as the alien Urp, who comes to inhabit his body. He's hoping to catch the elusive Ghota monster before it destroys a quiet desert town. The problem with *Alien Trespass* is that it's just not funny; it provides the set-up, and then lets it sit there. And while the occasional scene is chuckle-worthy, you're better off renting one of the movies it parodies. (1:28) *Bridge, Shattuck.* (Peitzman)

The Edge of Love In Blitz'd World War II London, already famous poet Dylan Thomas (Matthew Rhys) re-encountered Vera Phillips (Keira Knightley), love of his life-turned-torch singer. This revived mutual infatuation proceeded to wreak havoc over the next several years with Thomas' marriage to the mercurial Caitlin MacNamara (Sienna Miller) as well as Phillips' to William Killick (Cillian Murphy), an officer shipped off to Greece for the duration. When the latter finally returns, drink, post-traumatic stress, squandered savings, domestic violence and babies — most of whom preferred not to discuss their illustrious parents in later life, understandably — further deteriorated a most awkward *ménage à quatre*. Director John Maybury created a brilliantly unpleasant portrait of Francis Bacon in 1998, but neither he nor scenarist Sharman MacDonald (Keira's playwright mum) seem able to drum up much empathy or even interesting antipathy toward these earlier boho Brits. Maybury is nothing if not visually assertive, in alternately prestige-handsome and artily avant ways. But despite the performers' efforts, the people — and the drama — remain stubbornly uninvolving. (1:51) *Opera Plaza, Shattuck.* (Harvey)

Fast and Furious The cars remain fast; Paul Walker and Vin Diesel, left with no other career options, must indeed be furious. (1:47) *Grand Lake, Marina.*

Hunger See "Visceral Reality." (1:36) *Lumiere, Shattuck.*

Rivers of a Lost Coast Tom Skerritt narrates this documentary about fly fishing. (1:24) *Four Star.*

Theater of War Art has a responsibility. It tries to answer the question: why do we do the things we do? Or more specifically, why do we always seem to hurt each other? This is a



key theme in John Walter's *Theater of War*. Its focus is on the 2006 Public Theatre production of Bertolt Brecht's *Mother Superior and her Children*. Walter attempts to illustrate the historical significance of Brecht's great work peripherally through Meryl Streep's artistic process in conveying the message of the play. While showing this, he also manifests the resonance of Brecht's work to the current Iraq war. We are flies on the wall, witnessing the process of the theatre in all its multiple layers while also seeing the importance of Brecht's work in attempting to make sense of the atrocities of life (or war). (1:35) *Roxie.*

(Gregory)

»» **Valentino, the Last Emperor** *Valentino, the Last Emperor*, Matt Tyrnauer's fly-on-the-wall portrait of the Italian couturier Valentino Garavani on the eve of ceding his fashion empire, isn't all air kisses and caviar dreams. The titular allusion to Bernardo Bertolucci's 1987 epic portrait of China's last living dynastic ruler is an apt one. Like Puyi, Valentino also appears largely sheltered from the behind-the-scenes machinations of régime change by a cocoon of opulent beauty and extravagant luxury. As Valentino prepares for a massive three day blowout in Rome fêting 45 years of dressing the jet set — and bats away the swirling rumors of his imminent retirement — we watch his longtime business partner Giancarlo Giametti run interference as the company's shares are sold from investment group to investment group (Valentino officially retired last year and the company is now owned by the Permira group). And yet, Valentino too seems aware that his aesthetic of glamour for glamour's sake — one that has guided his designs as much as his taste for fine living with his yacht, multiple estates, and bespoke suits — is less and less tenable in an industry that has had to diffuse luxury and cut its losses to ensure its survival. Like his storied clientele, the haute couture tradition on which Valentino cut his teeth and built his business is slowly becoming the stuff of legend. But at least the man knows how to make an exit. (1:32) *Embarcadero.* (Sussman)

ONGOING

»» **Audience of One** (1:28) *Roxie.*
»» **Ballerina** (1:20) *Opera Plaza, Shattuck.*
»» **Cherry Blossoms** (2:04) *Sundance Kabuki.*
»» **The Class** (2:08) *Opera Plaza, Shattuck.*
»» **Crips and Bloods: Made in America** (1:45) *Roxie.*
Duplicity (2:05) *Empire, Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Center, Shattuck, Sundance Kabuki.*
Everlasting Moments (2:12) *Shattuck.*
»» **Gomorrah** (2:15) *Embarcadero.*
The Great Buck Howard (1:27) *Opera Plaza, Shattuck, Smith Rafael.*
Harvard Beats Yale 29-29 (1:44) *Smith Rafael.*
The Haunting in Connecticut (1:32) *1000 Van Ness, SF Center.*
He's Just Not That Into You (2:07) *1000 Van Ness.*
I Love You, Man (1:45) *California, Marina, 1000 Van Ness, Orinda.*
Knowing (1:55) *California, Empire, 1000 Van Ness, SF Center.*



»» **Medicine for Melancholy** (1:27) *Roxie.*
Monsters vs. Aliens (1:34) *Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Center.*
Portrait of a Beauty (1:48) *Four Star.*
Race to Witch Mountain (1:39) *1000 Van Ness.*
»» **The Reader** (2:05) *Oaks, Sundance Kabuki.*
»» **Sin Nombre** (1:36) *California, Embarcadero, Sundance Kabuki.*
»» **Slumdog Millionaire** (2:00) *Albany, 1000 Van Ness, Piedmont, Smith Rafael, Sundance Kabuki.*
»» **Sunshine Cleaning** (1:42) *Albany, Embarcadero, Piedmont, Sundance Kabuki.*
Taken (1:30) *Four Star, 1000 Van Ness, Presidio.*
Throw Down Your Heart (1:37) *Roxie.*
Tokyo! (1:52) *Lumiere, Shattuck.*
»» **Tokyo Sonata** (1:59) *Clay, Shattuck.*
12 Rounds (1:48) *1000 Van Ness, SF Center.*
»» **Two Lovers** (1:48) *Lumiere, Piedmont, Shattuck, Smith Rafael.*
»» **Watchmen** (2:42) *Empire, Four Star, 1000 Van Ness, Sundance Kabuki.* **SFBG**

rep clock

Schedules are for Wed/1–Tues/7 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $10. "Other Cinema:" "Melinda Stone's Homestead Hoedown," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $8-10. **Made in USA** (Godard, 1966), April 1-7, call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **The Great Buck Howard** (McGinly, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. **Two Lovers** (Gray, 2008), call for dates and times. **Is Anybody There?** (Crowley, 2008), Wed, 7. **Harvard Beats Yale 29-29** (Rafferty, 2008), April 3-9, call for times. "Michael Ondaatje and Davis Thomson: Dialogues on Film:" **The Last of the Mohicans** (Mann, 1992), Fri, 7:30; **Point Blank** (Boorman, 1967), Sat, 3:15; **The Grifters** (Frears, 1992), Sat, 7:30; **Who'll Stop the Rain** (Reisz, 1978), Sun, 5; **Bring Me the Head of Alfredo Garcia** (Peckinpah, 1974), Sun, 7. "Beyond Borders: International Family Series:" **Emil and the Detectives** (Buch, 2001), Sat-Sun, 1. "A Salute to Judy Garland and Friends," pianist Richard Glazier in concert with film clips, April 7-8, 7:30.

CLAY 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **The Neverending Story** (Petersen, 1984), Fri-Sat, midnight.

CREATIVE GROWTH ART CENTER 355 24th St, Oakl; (510) 836-2340, ext 15. Free. **Changing Channels**, Fri, 7.

DELANCEY STREET THEATE 600 Embarcadero, SF; www.brownpapertickets.com/event/58342. $15. "Slow Food On Film:" **Mr. Bene Goes to Italy,** Sat, 6:30.

FEMINA POTENS 2199 Market, SF; www.brownpapertickets.com/event/60127. $10-15. "Femina Potens Open Eyes Queer Film Night," Fri, 7:30.

GOETHE-INSTITUT 530 Bush, SF; www.goethe.de/sanfrancisco. "Rare Silent Films by Ernst Lubitsch:" **Anne Boleyn** (1920), Tues, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **The Crash Course: Part One**, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Spring Romance: Melodrama by Borzage": **History is Made at Night** (1937), Fri, 6:30.

OAKLAND MUSEUM OF CALIFORNIA 1000 Oak, Oakl; (510) 238-2200. $5-8. "EarthDance Environmental Film Festival," Fri, 6:30 and 8:30.

ODDBALL FILMS 275 Capp, SF; (415) 558-8117. $10 (limited seating, so RSVP is required). **Plagues and Pleasures on the Salton Sea** (Metzler and Springer, 2004), with **"LSD A Go-Go"** (Calonico, 2004), Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50.
"Film 50:" **The Spirit of the Beehive** (Erice, 1973), Wed, 3. "From Rags to Riches: Hollywood and the New Deal:" **Our Daily Bread** (Vidor, 1934), Wed, 7; **Wild Boys of the Road** (Wellman, 1933), Sun, 6. "Women's Cinema from Tangiers to Tehran:" **Our Heedless Wards** (Sabbag, 1995), Thurs, 6:30; **The Kite** (Sabbag, 2003), Thurs, 7:50; **Journey to the Sun** (Ustaoglu, 1999), Fri, 6:30. "Agnès Varda: Cinécriture:" "The Playful is Political: Short Films (1967-76)," Fri, 8:40; **La Pointe Courte** (1954), Sat, 6:30; **Lions Love** (1969), Sat, 8:20. "Matinees for All Ages:" **Nausicaã of the Valley of the Wind** (Miyazaki, 1984), Sat, 3. "The Essay in Cinema:" **Chronicle of a Summer** (Rouch and Morin, 1960-61), Sun, 3:30. "Film on Film Foundation:" **Accident** (Losey, 1967), Sun, 8:30. For more info on this event, visit www.filmonfilm.org. "Ventana al Sur: An Evening of Argentine Experimental Films (1976-2008), Tues, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980. $8. "Cult Classics Attack 3:" **Teenage Mutant Ninja Turtles** (Barron, 1990), Fri-Sat, midnight; Sun, 10am.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Labyrinth** (Henson, 1986), Wed-Thurs, 7:15, 9:25. **Ride-On** (Powerlines, 2008), Fri-Mon, 7:15, 9:15 (also Sat-Sun, 2, 4). Call for Tues shows and times.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Audience of One**

CONTINUES ON PAGE 52 »»









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(Jacobs, 2007), Wed-Thurs, 7, 8:50. **Bela Fleck: Throw Down Your Heart** (Paladino), Wed-Thurs, 7. **Crips and Bloods: Made in America** (Peralta, 2008), Wed-Thurs, 9. **Theater of War** (Walter, 2008), April 3-9, call for times.

SAN FRANCISCO ART INSTITUTE 300 Chestnut, SF; www.sfcinematheque.org. $15. "Tony Conrad: Flickering Jewel, Program One: Window, Perspective, Shadow," Fri, 5. "Tony Conrad: Flickering Jewel, Program Two," with Conrad in performance, Sat, 8. "Tony Conrad: Flickering Jewel, Program Three: Flicker and Process Films/Works on Video," Sun, 7:30.

"SAN FRANCISCO INTERNATIONAL WOMEN'S FILM FESTIVAL" Various San Francisco locations; www.sfwff.com. Highlighting local and international independent works by women filmmakers. April 1-5.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-10. San Francisco Cinematheque presents: "Restoring and Rediscovering the Los Angeles Avant Garde," Wed, 7:30. "Isaac Hayes Remembered:" **Truck Turner** (Kaplan, 1974), Thurs, 7:30. SFBG

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

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Cause No: CGC-08-479954
Formerly Entitled **McCorl Gilmore, Jr. vs Nationwide Financial Services**. **Plaintiff: McCorl Gilman, Jr. vs. Defendant: Jean Prawira**, San Francisco Superior Court. To: : **JEAN PRAWIRA** whose residence and whereabouts were formerly at 1045 Post St. , San Francisco. You have been sued by **McCorl Gilman**. In order protect your interests, you or a legal representative, must contact the **Law Office of Peter H. Liederman**, 2444 Russell St., Berkeley, CA 94705, 510-681-6916 within 30 days of receiving this notice. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432401.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318538-00 The following person is doing business as **GROW YOUR OWN**, 3401 Taraval St., San Francisco, CA 94116. Latitude 10, inc. (OR), 3401 Taraval St., San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 2/27/09. Signed Latitude 10, inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on March 26, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432602**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318687-00 The following person is doing business as **JIM PO PLUMBING**, 3550 Carter Drive, Apt. #14, South San Francisco, CA 94080. Jim Po, 3550 Carter Drive, #14, South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/23/09. Signed Jim Minhun Po. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 23, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432601**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318024-00 The following person is doing business as **YOUR STYLISTA**, 2444 Van Ness Ave, #5, San Francisco, CA 94109. Jenna Michelle Romero, 2444 Van Ness Ave, #5, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/09. Signed Jenna Romero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): March 18, 25, April 1 & 8, 2009. L#432502.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318534-00 The following person is doing business as **BACKPACK BLACKJACK**, 1695 18th Street, #317, San Francisco, CA 94107. Gil Cohen, 1695 18th Street, #317, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/09. Signed Gil Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): March 18, 25, April 1 & 8, 2009. L#432504.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318624-00 The following person is doing business as **ACTION AUTO GLASS SAN FRANCISCO**, 1579 Custer Ave., San Francisco, CA 94124. Sean Rene Kelley, 72 Crestline Ave., Daly City, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/19/09. Signed Sean R. Kelley. This statement was filed by Maribel Jaldon on March 19, 2009. **#432702- April 1, 8, 15 & 22, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: **March 20, 2009**. To Whom It May Concern: The name of the applicant is: **NASSER ALAA MAHMOUD**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 511 CRESCENT ST., San Francisco, CA 94110-6021. Type of License Applied for: **21- OFF-SALE GENERAL Publication date: March 18, 2009 L#432701**.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **March 11, 2009**. To Whom It May Concern: The name of the applicant is: **MARQUIS CORPORATION USA**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1581 WEBSTER ST, #195, San Francisco, CA 94115-3638. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): March 25, April 1, 8 2009 L#432604.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-292204.To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, AKA ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA;5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): March 25, April 1 and 8. L#432604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michele Anne Cohick for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE COHICK** filed a petition z with this court for a decree changing names as follows: Present Name: MICHELE ANNE COHICK. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 7, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 25, April 1, 8 & 15 2009. L#432603.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545708. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melissa Ann Sills for change of name. TO ALL INTERESTED PERSONS: Petitioner **MELISSA ANN SILLS** filed a petition with this court for a decree changing names as follows: Present Name: MELISSA ANN SILLS. Proposed Name: **MIA BIRD**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 16, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 5, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 5, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432402.**

SUPERIOR COURT OF CALIFORNIA
COUNTY OF SAN FRANCISCO
DEPARTMENT NO. 305
ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, SANDRA ESPINOZA, JON EVANS, and GREGORY RAUSH, individually and on behalf of others similarly situated, Plaintiffs, vs. **VYOMESH PATEL, also known as VYOMESH KUMAR R. PATEL, individually and as Trustee of the VYOMESH R. PATEL LIVING TRUST; VINODKUMAR R. PATEL, and SANGITA V. PATEL, individually and as Trustees of the VINODKUMAR R. PATEL and SANGITA V. PATEL LIVING TRUST; TARUNKUMAR K. PATEL, individually and as Trustee of the PATEL FAMILY REVOCABLE TRUST, MOHAMMED SHAIKH, NASIR SHEIKH, and HANIF SHAIKH**,
Defendants.
CASE NO.: CGC06-458403
NOTICE OF PROPOSE CLASS ACTION SETTLEMENT AND HEARING THEREON
Date: June 11, 2009
Time: 9:30 a.m.
Dept: Dept. 305
Assigned for all purposes to:
Hon. John E. Munter
CLASS ACTION///
TO: CERTAIN PAST and PRESENT RESIDENTS OF THE BRIDGE MOTEL, 2524 LOMBARD STREET, SAN FRANCISCO, CALIFORNIA:
PLEAE TAKE NOTICE that if you reside or will reside at the Bridge Motel for 30 or more consecutive days at any time during the period of December 4, 2003 until April 17, 2008, this Notice is designed to advise you about a proposed final settlement of the lawsuit (hereinafter, "the Settle-ment") against Defendants VYOMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, TARUNKUMAR K. PATEL, MOHAMMED SHAIKH, NASIR SHAIKH, and HANIF SHAIKH, who have been owners or operators of the Bridge Motel.
YOU SHOULD BE FURTHER ADVISED THAT UNLESS YOU FILE A CLAIM AS DESCRIBED IN SECTION V OF THIS NOTICE, YOU WILL NOT RECEIVE ANY BENEFITS FROM THIS FINAL SETTLEMENT.
I. BACKGROUND INFORMATION ABOUT LAWSUIT
Class Representatives Plaintiffs ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, JON EVANS, GREGORY RAUSCH, and SANDRA ESPINOZA, all individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on December 4, 2006. The Class Action Complaint was filed against Defendants VYOMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, TARUNKUMAR K. PATEL, MOHAMMED SHAIKH, NASIR SHAIKH, and HANIF SHAIKH (hereinafter the "Defendants"). On April 17, 2008, Judge John E. Munter signed an order certifying the case as a class action. The class was defined as follows: "All past and present residents of 2524 Lombard Street, San Francisco, California, commonly known as the 'Bridge Motel,' who resided there for at least (30) consecutive days at any time during the period of December 4, 2003 to the present [i.e., April 17, 2008] (hereinafter "the Class Period").
PLAINTIFFS HAVE NOW REACHED A PROPOSED SETTLEMENT WITH DEFENDANTS. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Bridge Motel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Motel. This settlement pertains to all of Plaintiffs' allegations in this class action suit, including but not limited to the following habitability and/or nuisance conditions n the Bridge Motel: vermin infestation, including rats, mice, and cockroaches, lack of adequate heat, structural problems, power outages and inadequate electrical supply.
The Defendants deny these claims. No decision on the validity of Plaintiffs' claims has yet been made by the Court.
II. DEFINITION OF THE CLASS
According to the order signed by Judge Munter, the class certified by the Court consists of all persons who have been residents at the Bridge Motel, located at 2524 Lombard Street, San Francisco, California, for 30 or more consecutive days during the Class Period.
III. NOTICE OF SETTLEMENT HEARING AND YOUR RIGHT TO OBJECT
You are hereby notified that the Court will hold a hearing on June 11, 2009, at 9:30 a.m., before the Hon. John E. Munter in Department 305 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, CA 94102. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and the Defendants is fair, reasonable, adequate and just and should be approved by the court. At the time of the hearing, the Court will also consider the application of attorneys for Class Representative Plaintiffs for allowance of fees and costs of the lawsuit, or direct that such application be considered at a later date without further notice.
The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice.
Any class member objecting to the proposed settlement may appear at the hearing ozn June 11, 2009 at 9:30 a.m. in Department 305 and show cause, if any, why the proposed final settlement should not be approved by the Court or that any part of Plaintiffs' Counsels' application for attorneys fees and costs should not be approved. If you are a class member and you object to the proposed settlement, you may file a written objection with the San Francisco County Superior Court and mail a copy of the objection to counsel for Class Representative Plaintiffs, whose address is listed below, on or before May 28, 2009. You may also object verbally at the hearing whether or not you have filed a written objection.
EACH CLASS MEMBER HAS THE RIGHT TO OBTAIN HIS OR HER OWN COUNSEL. THOSE WHO DO NOT OBTAIN THEIR OWN COUNSEL WILL BE REPRESENTED BY CLASS REPRESENTATIVE PLAINTIFFS' COUNSEL, THE LAW FIRMS OF WARTELLE, WEAVER & SCHREIBER AND JAY B.L KOSLOFSKY, ESQ.
IV. THE PROPOSED SETTLEMENT
The Class Representative Plaintiffs and the Defendants have agreed to a settlement of their dispute. On October 31, 2008, the Defendants and Class Representative Plaintiffs agreed to a final settlement in the amount of One Million Three Hundred Fifty Thousand Dollars ($1,350,000.00). The parties have further agreed that, upon approval of this Court, and upon payment in full of the settlement amount, Plaintiffs shall dismiss this action with prejudice against the Defendants. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Bridge Motel for at least 30 consecutive days during the period December 4, 2004 to April 17, 2008 who files a timely claim, and who has not previously opted out of this class action, will be entitled to receive a portion of the settlement.
The Defendants agree to pay the sum of $1,350,000.00 in cash as a settlement of the claims of the class against them, which sum includes attorney fees and costs.
The sum of $17,500.00 per Class Representative is available for payment to each of the Class Representatives in their capacity as Class Representatives (total $140,000.00).
A total of approximately $645,000.00 will be available for payment of the damages to Class Members who resided at the Bridge Motel for a period of at least 30 consecutive days during the period of December 4, 2003 to April 17, 2008, assuming Court approval of Class Representative Plaintiffs' attorneys' fees, and costs as summarized below.
Plaintiffs' counsel estimate that class members will receive approximately $7.00 per day for each day they resided at the Bridge Motel during the period December 4, 2003 to April 17, 2008. The per day figures are approximations based on current information about the number of residents at the Motel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Hotel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT.
As compensation for their individual claims and for the responsibilities they undertook in representing the class, Class Representative Plaintiffs ANITA FRITZ, KENNETH BALDWIN, GRE BREEZE, SANDRA HINES, JOSE ESPINOZA, JON EVANS, GREGORY RAUSCH, and SANDRA ESPINOZA, will each receive the sum of $17,500.00 from Defendants, for a total of $140,000.00. These sums are in addition to the damage the named Plaintiffs may claim from the class settlement fund.
PERSONS WHO HAVE NOT RESIDED AT THE BRIDGE MOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM DECEMBER 4, 2003 TO APRIL 17, 2008, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE.
Defendants relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may request that the Court distribute the remaining funds to a charitable organization that serves the population such as that which occupied the Bridge Motel during the Class Period, to wit: indigent and/or disabled tenants. The Court's term for this type of charitable distribution is called "cy pres."
The Class Representative Plaintiffs' attorneys will ask the Court to award $450,000.00 (one-third of the total settlement) as reasonable attorneys' fees pursuant to their agreement; $85,000.00 for costs that have already been paid; and $30,000.00 for the cost of administering the final class settlement. Should the Court grant final approval of the settlement, you will not be able to make any further claim against the Defendants herein based on the claims made by the Plaintiffs in this action, as certified by the Court.
V. PROCEDURE FOR SUBMITTING CLAIMS FOR SETTLEMENT FUNDS
Benefits are available only to Class Members who timely submit a completed, signed claim form. A copy of the claim form will be sent to each class member with this Notice. The claim form may also be obtained from Plaintiffs' attorneys (see below). Completed and signed claim forms must be postmarked or hand-delivered no later than September 11, 2009. CLAIM FORMS POSTMARKED OR DELIVERED IN PERSON AFTER SEPTEMBER 11, 2009 WILL NOT BE CONSIDERED. Claim forms must be sent by mail or delivered in person to Plaintiffs' counsel:
Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
VI. EXAMINATION OF PLEADINGS AND PAPERS
Copies of documents produced during discovery proceedings are not on file with the Clerk of the Court, but will be available for inspection by any class member not excluded from this action, and his/her attorney, at the following offices during normal business hours:
Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
Copies of numerous motions and other pleadings are on file with the Court.
VII. ADDITIONAL INFORMATION AND SUBSEQUENT HEARINGS
The Class Representative Plaintiffs' Motion for Approval of the Proposed Settlement will be filed by May 15, 2009. At the hearing on the proposed settlement, set for June 11, 2009, as set forth in Section III above, the Court may schedule such further hearings as the Court may deem necessary without the necessity of giving further notice to the class.
If you wish additional information about this Notice or about the settlement, you may contact the Class Representative Plaintiffs' counsel at the addresses and phone numbers listed above.
Benefits are available only to Class Members who timely submit a completed and signed claim form (see information above). IF YOU ARE A MEMBER OF THE CLASS AND DO NOT COMPLETE, SIGN, AND TIMELY SUBMIT A CLAIM FORM, YOU WILL BE FOREVER BARRED FROM PURSUING ANY INDIVIDUAL CLAIM FOR INJURIES, LOSSES, OR DAMAGES RAISED IN THE CIVIL ACTION ENTITLED: Fritz, et. al., v. Patel, et. al., San Francisco Superior Court Case No. CGC06-458403. CLASS ACTION SETTLEMENT CLAIM FORM
Fritz, et. al. v. Patel, et. al.
San Francisco County Superior Court
Case No. CGC-06-458403
In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver's license or other personal identification, and return the claim form to:
Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
This form must be postmarked or personally delivered by no later than September 11, 2009. For more information see the Notice of Proposed Class Action Settlement and Hearing Thereon, mailed with this claim form, or contact the attorneys set forth above. Please fill in this form and sign the declaration below:
Name:_____
_____ Current Phone No. _____
Present residence address:_____

Present mailing address:_____

Social Security No._____
_____ Date of Birth:_____

Message Address:_____
_____ Message Phone:_____

Did you reside at the BRIDGE MOTEL, 2524 Lombard Street, San Francisco, California, for at least thirty (30) consecutive days between December 4, 2003 and

April 17, 2008? Yes _____ No_____
Please set forth the number of each room in which you resided AND the approximately dates you resided in that room at the Bridge Motel between December 2, 2003 and April 17, 2008.
Room No._____ Dates _____ _____ Room No._____ Dates _____ _____
Room No._____ Dates _____ ___ Room No._____ Dates _____
I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.
Date:_____

Signature of Class Member
Fritz v. Patel - Notice of Proposed Class Action Settlement and Hearing Thereon
- 2 -
Publication Date (s): April 1, 8, 15 & 22, 2009

SUPERIOR COURT of CALIFORNIACOUNTY OF SAN FRANCISCODEPARTMENT 305
DAVID WILSON, ROBERT McADAMS, TAMZYN WAGNER, LYNN FULLER, DAVID TEHERO, GLENN PREMO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER, individually and on behalf of all others similarly situated, Plaintiffs, vs. **NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR, VIKRAMSINH DEVDHARA, and DOES 1-100**, inclusive,Defendants.
CASE NO.: CGC-07-466543 NOTICE TO CLASS OF PENDENCY OF ACTION, NOTICE OF PROPOSED SETTLEMENT OF CLASS ACTION, AND NOTICE OF HEARING THEREON
TO CERTAIN PAST AND PRESENT RESIDENTS OF THE AUBURN HOTEL, 481 MINNA STREET, SAN FRANCISCO, CALIFORNIA: PLEASE TAKE NOTICE that if you resided at the Auburn Hotel for 30 or more consecutive days at any time during the period of August 23, 2003 to March 25, 2009, this Notice may affect your rights. This Notice advises you about a class action lawsuit that has been filed against Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, who have been owners and operators of the Auburn Hotel. This will further advise you about a proposed settlement of the lawsuit against Defendants, NIKITA HOLDINGS, LLC. a California Limited Liability Company, BALWANTSINH D. THAKOR, VIKRAMSINH DEVDHARA, who have been owners and operators of the Auburn Hotel. I. BACKGROUND INFORMATION ABOUT LAWSUIT 1. Class Representative Plaintiffs, DAVID WILSON, ROBERT McADAMS, GLENN PREMO, individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on August 23, 2007. The Class Action Complaint was filed against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA. On January 18, 2008, an amended complaint was filed adding TAMZYN WAGNER, LYNN FULLER, DAVID TEHERO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER as Class Representative Plaintiffs. 2. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Auburn Hotel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Hotel. This settlement pertains to all of Plaintiffs' allegations in this class action suit against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA for the period August 23, 2003 to March 25, 2009, including but not limited allegations of the following habitability and/or nuisance conditions in the Hotel: vermin infestation, including rats, mice, and cockroaches; unsanitary bathrooms; lack of adequate heat; power outages and inadequate electrical supply; substandard flooring; broken plumbing fixtures; poor maintenance; inadequate electrical supply; substandard flooring; broken plumbing fixtures; poor maintenance; inadequate fire protection; insufficient hot water; lack of effective waterproofing and weather protection, including water intrusions and ceiling leaks; defective or missing handrails; and fire escape nailed shut. 3. The Defendants deny these claims. No decision on the validity of Plaintiffs' claims has yet been made by the Court. 4. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit, and whether you want to participate in the proposed settlement. If you want to participate in the proposed settlement, you must submit the claim form that is found at page 10 of this Notice. See page 8 of this Notice for details regarding how to submit the claim form. 5. On March 25, 2009 this Court conditionally granted Class Certification for Settlement Purposes Only.
II. NOTICE OF RIGHT TO BE EXCLUDED FROM CLASS.
6. You DO NOT need to do anything further to be included in the class. However, You have the right to be excluded (to "opt out") from the class, which means you will NOT share in the benefits or award of any settlement or Judgment at trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claims you may have against the Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and/or VIKRAMSINH DEVDHARA for the period August 23, 2003 to March 25, 2009.
7. If you do nothing and remain a class member, you will be a party to and bound by the settlement described below.
8. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking
to be excluded. A tear-out is attached at the end of this Notice (page 10) which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than June 5, 2009 and sent to: OPT OUT c/o Wartelle, Weaver & Schreiber, 582 Market Street, Suite 1800, San Francisco, CA 94104You may either mail or hand deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Wilson v Nikita Holdings LLC, et. al. class-action lawsuit. Persons who timely mail or deliver a letter, card, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award at trial.
9. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are:WARTELLE, WEAVER & JAY B. KOSLOFSKY, ESQ. SCHREIBER
c/o Jay B. Koslofsky, Esq. c/o Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
582 Market Street, Suite 1800
San Francisco, CA 94104
San Francisco, CA 94104
Telephone: (415) 399-9206
Telephone: (415) 693-0504
You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer file any papers with the Court, copies should be mailed to the lawyers listed above, ho in turn have agreed to supply copies to Counsel for Defendants.
III. NOTICE OF HEARING ON PROPOSED CLASS ACTION SETTLEMENT AND RIGHT TO OBJECT. FOR THOSE WHO HAVE NOT ELECTED TO BE EXCLUDED FROM THE CLASS,
PLAINTIFFS HAVE NOW REACHED A PROPOSED CLASS ACTION SETTLEMENT WITH DEFENDANTS NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA. On March 25, 2009, Judge John E. Munter granted an order provisionally certifying the case as a class action for settlement purposes and preliminary approving the settlement. The settlement class is defined as follows: all persons subject to this class action who are or were tenants at the Auburn Hotel for 30 or more consecutive days during the period August 23, 2003 to March 25, 2009 (hereinafter "the Class Period").
10. You are hereby notified that the Court will hold a hearing on July 9, 2009, at 9:30 a.m., before the Hon. John E. Munter in Department 305 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, California. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA is fair, reasonable, adequate and just and should be approved by the Court. At the time of the hearing, the Court will also consider the application of attorneys for allowance of fees and costs of the lawsuit, and also for payments to Class Representatives, or direct that such application be considered at a later date without further notice. Any and all class members may appear at the hearing and object to the attorneys' fees and costs application. Any and all paperwork prepared in connection with the attorneys' fees and costs application will be made available upon request to any class member who requests it. Said request may be made in person or by mail to plaintiffs' counsel:
J. SCOTT WEAVER
CHRISTINA A. SCHREIBER
WARTELLE, WEAVER & SCHREIBER
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
11. The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice.
12. If you are a Class Member, you may appear at the hearing and show cause, if any, why any part of the proposed settlement, including the application for attorneys' fees and costs, should not be approved by the Court. If you fail to appear at the hearing and state your objection, you shall be deemed to have waived the right to object, including the right to appeal, and you shall be forever foreclosed from making any objections to the settlement or any other judgment thereon. IV. THE PROPOSED SETTLEMENT
13. The Class Representative Plaintiffs and Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA have agreed to a settlement in the amount of One Million Dollars ($1,000,000) for the period of August 23, 2003 to March 25, 2009. Class Representative Plaintiffs and Defendants further agreed that, upon approval of this Court and upon payment in full of the settlement amount, Plaintiffs will dismiss their Complaint, With Prejudice, against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA for the causes of action described in Plaintiffs' Complaint herein during the period August 23, 2003 to March 25, 2009. (See page 2, paragraph 2 of this Notice for a description of the causes of action alleged in Plaintiffs' Complaint.)14. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Auburn Hotel for at least 30 consecutive days during the period August 23, 2003 to March 25, 2009, and who submits a timely claim before October 9, 2009 will be entitled to receive a monetary award based on the number of days he/she resided at the Auburn Hotel during the Class Period.15. Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, through their insurance carriers, agree to pay the sum of $1,000,000.00 in case as a settlement of the claims of the class against them, which sum includes attorneys' fees and costs. 16. A total of approximately $466,666,67 is available for payment of the damages to Class Members who resided at the Auburn Hotel for a period of at least 30 consecutive days during the period of August 23, 2003 to March 25, 2009, assuming Court approval of Class Representative Plaintiffs' attorneys' fees and costs, and awards to Class Representative Plaintiffs, as summarized below. 17. Plaintiffs' counsel estimate that Class Members will receive approximately $5.00 per day for each day they resided at the Auburn Hotel during the period August 23, 2003 to March 25, 2009. The per-day figure is an approximation based on current information about the number of residents at the Hotel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Hotel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT.
18. As compensation for their individual claims and for the responsibilities they undertook in representing the class, Class Representative Plaintiffs DAVID WILSON, ROBERT McADAMS, TAMZYN WAGNER, LYNN FULLER, DAVID TEHERO, GLENN PREMO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER will each request the sum of $15,000.00 from the Settlement Amount, for a total of $135,000. These sums are in addition to the damage the named Plaintiffs may claim from the class settlement fund. 19. PERSONS WHO HAVE NOT RESIDED AT THE AUBURN HOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM AUGUST 23, 2003 TO MARCH 25, 2009, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE. 20. The Settling Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may request that the Court distribute the remaining funds to a charitable organization that serves the population such as that which occupied the Auburn Hotel during the Class Period, to wit: indigent and/or disabled tenants. The Court's term for this type of charitable distribution is called "cy pres." 21. The Class Representative Plaintiffs' attorneys will ask the Court to award $333,333.33 (one-third of the total settlement) as reasonable attorneys' fees pursuant to their agreement; approximately $30,000.00 for costs that have already been paid; and $35,000.00 for the cost of administering the settlement. 22. If the Court grants final approval and if you have not opted out of the Class Action, you will not be able to make any further claim against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA based on the claims made by the Plaintiffs in this action. (See page 2, paragraph 2 of this Notice for a description of the claims made by Plaintiffs' in this action. V. PROCEDURE FOR SUBMITTING CLAIMS FOR SETTLEMENT FUNDS 23. Benefits are available only to Class Members who submit a completed, signed claim form. A copy of the claim form will be sent to each Class Member with this Notice. The claim form may also be obtained from Plaintiffs' attorneys (see below). Completed and signed claim forms must be postmarked or hand-delivered no later than October 9, 2009. CLAIM FORMS POSTMARKED OR DELIVERED IN PERSON AFTER THAT DATE WILL NOT BE CONSIDERED.
Claim forms must be sent by mail or delivered in person to Plaintiffs' counsel: Wartelle, Weaver & Schreiber, 582 Market Street, Suite 1800 San Francisco, California 94104
Telephone: (415) 693-0504 VI. EXAMINATION OF PLEADINGS AND PAPERS
24. IT IS VERY IMPORTANT that you keep any records you may have concerning your residency at the Auburn Hotel. 25. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102. Copies of documents produced during discovery proceedings are not on file with the Clerk of the Court, but will be available for inspection by any class member not excluded from this action, and his/her attorney, at the following offices during normal business hours:
Wartelle, Weaver & Schreiber
Jay Koslofsky
582 Market Street, Suite 1800 582 Market Street, Suite 1800
San Francisco, California 94104
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Telephone: (415) 693-0504
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Copies of numerous motions and other pleadings are on file with the Court.
VII. ADDITIONAL INFORMATION AND SUBSEQUENT HEARINGS26. The Class Representative Plaintiffs' Motion for Approval of the Proposed Settlement will be filed by June 9, 2009. At the hearing on the proposed settlement, set for July 9, 2009 at 9:30 a.m., the Court may schedule such further hearings as the Court may deem necessary without the necessity of giving further notice to the class. 27. If you wish additional information about this Notice or about the settlement, you may contact the Class Representative Plaintiffs' counsel at the addresses and phone numbers listed above. 28. Benefits are available only to Class Members who timely submit a completed and signed claim form (see information above). IF YOU ARE A MEMBER OF THE CLASS AND DO NOT COMPLETE, SIGN, AND TIMELY SUBMIT A CLAIM FORM, OR IF HAVE NOT OPTED OUT OF THE CLASS, YOU WILL BE FOREVER BARRED FROM PURSUING ANY INDIVIDUAL CLAIM FOR INJURIES, LOSSES, OR DAMAGES RAISED IN THE MATTER Wilson v Nikita Holdings, LLC, San Francisco Superior Court Case No. CGC-07-466543.
(See page 2, paragraph 2 of this Notice for a description of the claims made by Plaintiffs' in this action.) CLASS ACTION SETTLEMENT CLAIM FORM
Wilson v. Nikita Holdings, LLC San Francisco County Superior Court Case No. CGC-07-466543
In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver's license or other personal identification, and return the claim form to: Wartelle, Weaver & Schreiber 582 Market Street, Suite 1800 San Francisco, California 94104
Telephone: (415) 693-0504
This form must be postmarked or personally delivered by no later than October 9, 2009. For more information see the Notice of Proposed Class Action Further Settlement and Hearing Thereon, mailed with this claim form, or contact the attorneys set forth above. Please fill in this form and sign the declaration below:
Name:_____
Current Phone No. _____
Present residence address:_____

Present mailing address:_____

Social Security No._____
Date of Birth:_____
Alternate Contact Information (please list a person who can contact you in case we cannot reach you at the address listed above.
Alternate Contact Name:_____
Address:_____

Phone:_____
Did you reside at the AUBURN HOTEL, 481 Minna Street, San Francisco, California, for at least thirty (30) consecutive days between August 23, 2003 and March 25, 2009? Yes __
No__
If yes, please set forth the number of each room in which you resided AND the approximately dates you resided in that room at the Auburn Hotel between August 23, 2003 and March 25, 2009.
Room No._____ Dates _____
Room No._____ Dates _____
Room No._____ Dates _____
Room No._____ Dates _____
I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.
Date:_____
Signature of Class Member

ELECTION TO BE EXCLUDED
I, (PRINT NAME) _____, hereby elect to be excluded from the class in Wilson v Nikita Holdings, LLC Case No. 466543 in accordance with the provision of the Notice of Class Action. I understand that, by excluding myself from the class, I will not be eligible to receive benefits of the Proposed Settlement should it be approved by the Court.

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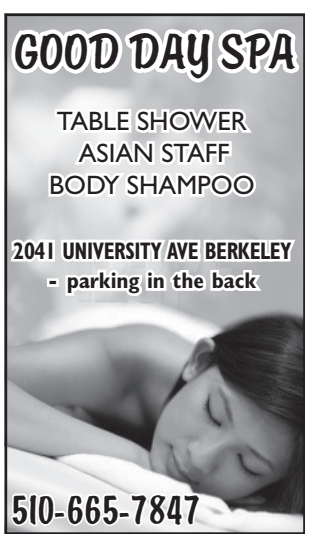




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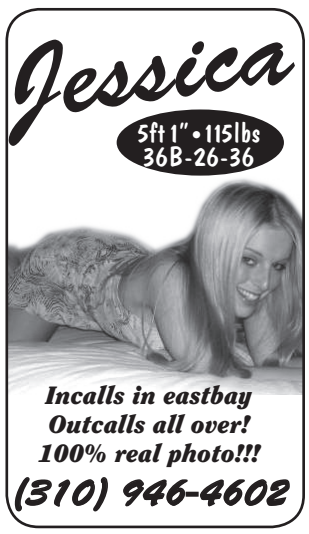




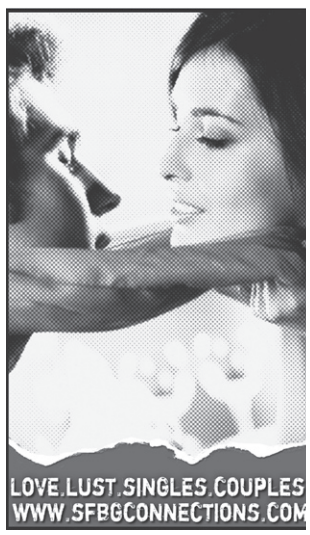
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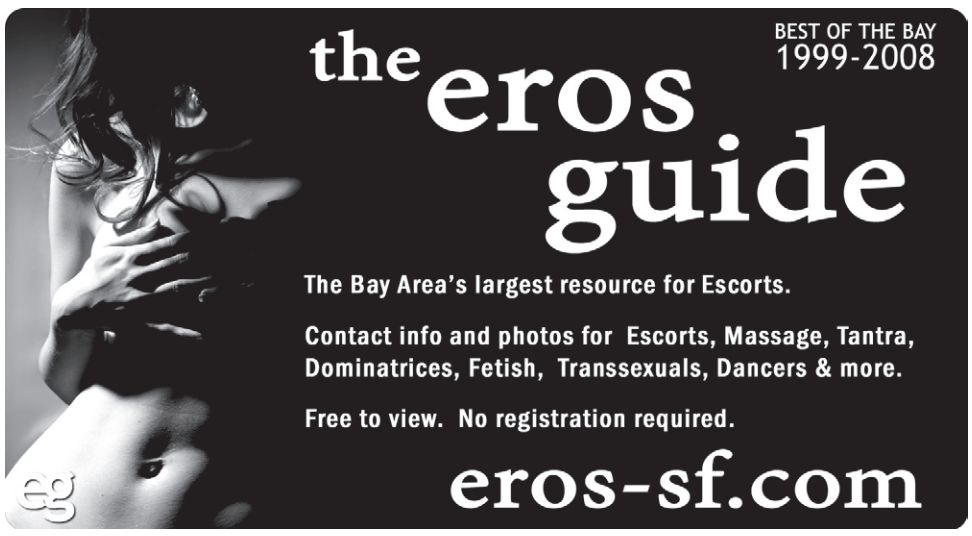








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A little luck, a little pluck

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
I'm not 40, like the author of the "40 and Frustrated" letter, but I'm afflicted with another "less than desirable" characteristic: color. Oh, and a bit of meat on my bones, although that's never been much of a problem. I'm a black woman and I date(d) all sorts of men. Online has never been the right place for me to meet men because, in a field of redheads and green eyes, men pass right by my photo. I got absolutely no interest except from men I am not interested in. And if I happened to get an interested male inquiry, I too found that the communication petered out quickly.

Several years back, I moved to the city on my own. Finally — no roommates, no significant other, just me. My friends were in relationships or newly married and I had to find activities that allowed me to have fun and meet single men. When I went out with friends, I was always just another girl in the crowd.

I got the best results when I began going out by myself, walking into an establishment where I knew no one, ordering a drink, sitting at the bar, and looking desirable and approachable with a book or a snack. A month ago, I even had a CL Missed Connections ad placed for me by a nice Irish man after visiting a local pub and having a burger and beer. It is a 99.9 percent given that if you are female and alone, a male will walk up to you and begin a conversation.

Despite your age, your looks, your size, your ethnicity, if a man sees you alone, without a crew of other females to choose from, he will feel compelled to find out your story and see if he has a shot with you.

Two years ago, out by myself, I met a man I had eyed a few times over the years. We chatted. We joked. We got to know each other. Two-and-a-half years later, we're still together.

We both have an independent nature, which still leads me to frequent places on my own. Each and every time, I am approached. I'm attractive, but I'm not all that, so this is something any woman can do. I feel that we, as women, need to step it up a notch and realize that we need to depend mostly on ourselves and not our friends or the Internet to hook us up or place us in situations where we'll meet people.

So, my advice to 40 & Frustrated would be to put on a sexy pair of jeans and head to her nearest pub by herself. Leave the girlfriends — who are potential competition whether we like to admit it or not — at home and head out on your own and get what you want.

It will take time to sift though the men, just like online, but being an attractive, witty, sensual, smart woman presenting herself as available will get you WAY more results than presenting yourself as an attractive, witty, sexual, smart woman via some blurry photo surrounded by other blurry photos of other attractive, witty, sexual, smart women.

Love,
Went Out Alone and Got Attached

Dear, um, WOAGA:
Now that is an interesting take!

I mean, sure, the fact that a woman sitting alone at a bar or club will attract a cloud of buzzing males is not news. It is in fact a source of annoyance for women who really do want to be alone, or who are innocently waiting for a friend and would like to enjoy at least a few moments of public solitude, so certainly we know that it works. What's interesting is that hitting the bars or clubs is usually seen as putting oneself into direct competition with other women (or whatever one's category happens to be) who are likewise putting themselves out there. This is true as far as it goes, but you have a good point, not entirely stated, that very few women do go out on their own to meet guys, so actually there is not as much competition as one might think.

Surely you can see why going it alone might not be many women's first choice. It's scary, it's lonely, and one fears that it whiffs at least faintly of desperation, never a lady's preferred perfume. I do think you've done a lovely job of recasting it as one carefully considered option for the plucky and indomitable single gal (sorry, but I am now seeing you as a sort of Doris Day of Color, in a cute shift dress and scarf). The only problem is that lots of people don't drink, or don't want to meet people who drink, or don't want to meet people while drinking. So we will have to redirect some of our plucky, spunky heroines to coffee shops, galleries, and the park on Saturday afternoon. Alone.

If this has worked for you, readers, please let us know.
Love,
Andrea

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destinations

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BUMP is a study being conducted by the San Francisco Department of Public Health for gay and bi men who use meth. If you qualify, you'll receive **$10-35** per study visit.

FOR MORE INFORMATION, PLEASE CALL 415-554-9013 OR VISIT OUR WEBSITE, WWW.SFBUMP.COM

ALAMEDA COUNTY AUCTION
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The Premier Vehicle Auction

300+ LUXURY & ECONOMY AUTOS
Sat. April 4th 9am Sharp
Preview:
Friday April 3rd 10am - 4pm
& Saturday April 4th 7:30am - 9am

- OVER 40,000 CARS SOLD!
- RAIN OR SHINE
- FREE ADMIS. DLR# 20667
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SPEED USERS NEEDED
for study on speed

Must be 18-50, healthy, and experienced with speed. This is not a treatment study.

Compensation offered.

For more information call
(415) 641-3370
Ask for study 1H

Walking distance from 24th Street BART
California Pacific Medical Center
St. Lukes Campus
A Sutter Health Affiliate



Come on down to Aqua's 8th Annual Surf Swap!!!

AQUA SURF SWAP

SATURDAY, APRIL 25TH
12 TO 5:30PM
• IN AQUA'S BACK PARKING LOT •
• 2830 SLOAT BOULEVARD •
• BETWEEN 46TH & 47TH AVE •
• ACROSS SLOAT FROM THE SF ZOO •

Set the date for Saturday April 25th, 2009, and drag out all your old surfboards, wetsuits, skateboards, etc, and sell / trade / buy with everyone at this swap meet style event. Also huge vendor sale — get great deals on new clothing and equipment from Element, Altamont, Brixton, Sector 9, Hurley, Lost, Osiris, Lifetime Collective and many more... There will be live music, bar-b-que, skate demo and more... Visit aquasurfshop.com or call 415.242.9283 for more info.

Alta Mont · Hurley · Aqua · Obey · Lost · Fallen · Brixton · Osiris · Es · enjoi · Sector 9 · lifetime · element

VISIT AQUASURFSHOP.COM FOR MORE INFO



BAY GUARDIAN PET OF THE WEEK

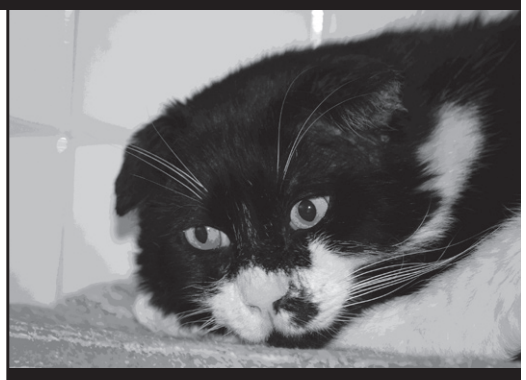
Billy (A07031325)

Billy is a 5-year old, black and white kitty. He's a sweet fellow who has had a rough life; he's a former feral cat who has become much more social, but he's still a bit shy. He has sensitive ears and would rather not have them touched, but does like pets under his chin and on his cheeks. Billy needs a nice, quiet home where he can be loved and cared for by someone he can count on.

When you adopt ADULT CATS from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first medical exam from a local veterinarian, temporary identification tags, and a medical assistance plan. All this and an absolutely fabulous cat: Senior - $80 (7+ years), Adult - $180 (6 months to 7 years), Young - $225 (under 6 months). San Francisco residents pay an additional $14 License Fee.

The San Francisco SPCA, 2500 16th Street, San Francisco, CA 94103
415-554-3000 www.sfspca.org

SAN FRANCISCO SPCA



BILLY